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Or, CASTLE ADAMANT.

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PRINCESS IDA ; or, CASTLE ADAMANT.

DRAMATIS PERSONAE.

KING HILDEBRAND
 HILARION (*his Son*)
 CYRIL } (*Hilarion's Friends*)
 FLORIAN }
 KING GAMA
 ARAC } (*his Sons*)
 GURON }
 SCYNTHIUS }
 PRINCESS IDA (*Gama's Daughter*)
 LADY BLANCHE (*Professor of Abstract Science*)
 LADY PSYCHE (*Professor of Humanities*)
 MELISSA (*Lady Blanche's Daughter*)
 SACHARISSA } (*Girl Graduates*)
 CHLOE }
 ADA }

Soldiers, Courtiers, " Girl Graduates," " Daughters of the Plough," &c.

ACT I.—Pavilion in King Hildebrand's Palace.

ACT II.—Gardens of Castle Adamant.

ACT III.—Courtyard of Castle Adamant.

CONTENTS.

	PAGE
INTRODUCTION	1
Act I.	
1. CHORUS AND SOLO (<i>Florian</i>)—Search throughout the panorama	5
2. SONG (<i>Hildebrand and Chorus</i>)—Now hearken to my strict command	10
3. RECIT. AND SONG (<i>Hilarion</i>)—To-day we meet	15
4. CHORUS—From the distant panorama	18
5. TRIO (<i>Arac, Guron, Scynthius, and Chorus</i>)—We are warriors three	20
6. SONG (<i>Gama</i>)—If you give me your attention	25
7. FINALE—P'raps if you address the lady	29
Act II.	
8. CHORUS OF GIRLS AND SOLOS (<i>Lady Psyche, Melissa, and Sacharissa</i>)—Towards the empyrean heights	42
9. CHORUS OF GIRLS—Mighty maiden with a mission	46
10. RECIT. AND ARIA (<i>Princess</i>)—Minerva! oh, hear me	48
10A. EXEUNT FOR PRINCESS IDA AND GIRLS—And thus to empyrean heights	50
11. SONG (<i>Blanche</i>)—Come mighty MUST!	51
12. TRIO (<i>Cyril, Hilarion, and Florian</i>)—Gently, gently	53
13. TRIO (<i>Cyril, Hilarion, and Florian</i>)—I am a maiden	61
14. QUARTET (<i>Princess, Cyril, Hilarion, and Florian</i>)—The world is but a broken toy	66
15. SONG (<i>Lady Psyche, with Cyril, Hilarion, and Florian</i>)—A lady fair of lineage high	69
16. QUINTET (<i>Psyche, Melissa, Cyril, Hilarion, and Florian</i>)—The woman of the wisest wit	73
17. DUET (<i>Melissa and Lady Blanche</i>)—Now wouldn't you like	82
18. CHORUS OF GIRLS AND SOLOS (<i>Blanche and Cyril</i>)—Merrily ring the luncheon bell	86
19. SONG (<i>Cyril</i>)—Would you know the kind of maid	89
20. FINALE, ACT II. (<i>Princess, Hildebrand, Melissa, Lady Psyche, Blanche, Cyril, Hilarion, Florian, Arac, Guron, Scynthius, and Chorus of Girls and Men</i>)—Oh, joy! our chief is saved	92
Act III.	
21. CHORUS AND SOLO (<i>Melissa</i>)—Death to the invader!	113
22. SONG (<i>King Gama, with Chorus of Girls</i>)—Whene'er I spoke	118
23. SONG (<i>Princess</i>)—I built upon a rock	122
24. CHORUS OF LADIES AND SOLDIERS—When anger spreads his wing	126
25. SONG (<i>Arac, with Guron, Scynthius, and Chorus</i>)—This helmet, I suppose	129
26. CHORUS DURING THE FIGHT—This is our duty	132
27. FINALE—With joy abiding	135

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PRINCESS IDA

INTRODUCTION.

Vz. ar.
PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *Vz. ar.* and **PIANO.** The piano part consists of a series of chords in the left hand and a melodic line in the right hand. The vocal part enters in the second measure with a melodic line. The score is divided into several systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The tempo is marked *Andante espressivo.* in the final system. The score ends with a double bar line and a repeat sign.

p
p
pp

17, 371.

music 6 ju 44 Broude

NOV 2 44

First system of musical notation, featuring a treble and bass clef. The bass clef part includes the instruction *crs.* (crescendo).

Second system of musical notation. The bass clef part includes the instruction *ad lib.* (ad libitum) and *p* (piano). The treble clef part includes the instruction *a tempo.* (a tempo).

Third system of musical notation, continuing the piece with complex rhythmic patterns in both staves.

Fourth system of musical notation. The bass clef part includes the instruction *crs.* (crescendo).

Fifth system of musical notation. The bass clef part includes the instruction *dim.* (diminuendo) and *p* (piano). The treble clef part includes the instruction *tr.* (trill).

Sixth system of musical notation, featuring a treble and bass clef.

Seventh system of musical notation. The bass clef part includes the instruction *pp* (pianissimo), *dim.* (diminuendo), and *riten.* (ritardando). The treble clef part includes the instruction *riten.* (ritardando).

ACT I.

No. 1.

CHORUS & SOLO—(Florian).

Allegro moderato.

PIANO. *f* *Silenti.*

The first system of the piano introduction consists of two staves. The right hand starts with a series of chords in the left hand, followed by a melodic line. The left hand provides a steady accompaniment. The tempo is marked 'Allegro moderato' and the dynamics range from forte (f) to silent (Silenti).

Silenti. p

The second system continues the piano introduction. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic accompaniment. The dynamics are marked as silent (Silenti) and piano (p).

f *dim.*

The third system of the piano introduction. The right hand features a melodic line with a crescendo leading to a forte (f) dynamic, followed by a decrescendo (dim.) to a piano (p) dynamic. The left hand provides a consistent accompaniment.

GIRLS.

Search through - out the pa - no - ra - ma,

MEN.

Search through out the pa - no - ra - ma,

The vocal introduction for the girls and men. The girls' part is on a higher pitch than the men's part. Both parts have a simple, rhythmic melody. The lyrics are 'Search through - out the pa - no - ra - ma,'.

p

The piano accompaniment for the vocal introduction. It consists of two staves. The right hand has a melodic line that follows the vocal parts, and the left hand has a rhythmic accompaniment. The dynamics are marked as piano (p).

For a sign of roy - al Ga - ma, Who to - day should cross the wa - ter

For a sign of roy - al Ga - ma, Who to - day should cross the wa - ter

With his fas - ci - na - ting daugh - ter— I - da is

With his fas - ci - na - ting daugh - ter— I - da is

her name. Some mis - for - tune e - vi - dent - ly

her name. Some mis - for - tune e - vi - dent - ly

Has de - tain'd them—con - se - quent - ly Search through - out the pa - no - ra - ma

Has de - tain'd them—con - se - quent - ly Search through - out the pa - no - ra - ma

For the daugh - ter of King Ga - ma, Prince Hi - la - rion's flame,
 For the daugh - ter of King Ga - ma, Prince Hi - la - rion's flame,

Prince Hi - la - rion's flame!
 Prince Hi - la - rion's flame!

con forza.

SOLO. FLORIAN. **CHORUS. TUTTI.** **FLORIAN.**
 Will Prince Hi - la - rion's hopes be sad - ly blight ed? Who can tell? Who can tell? Will
 Who can tell? Who can tell?

p

CHORUS. TUTTI. **FLORIAN.**
 I - da break the vows that she has plight - ed? Who can tell? Who can tell? Will
 Who can tell? Who can tell?

p

CHORUS.

FLORIAN.

she back out and say she did not mean them? Who can tell? If so, there'll be the

Who can tell?

CHORUS.

dence to pay be - tween them! No, no - we'll not de - spair, we'll not de - spair, For

No, no - we'll not de - spair, we'll not de - spair, For

Ga - ma would not dare . . . To make a dead - ly foe . . . Of

Ga ma would not dare . . . To make a dead - ly foe . . . Of

Hil - de - brand, and so, Search through - out the pa - no -

Hil - de brand, and so, Search through - out the pa - no -

ra - ma For a sign of roy - al Ga - ma, Who to day should cross the
ra - ma For a sign of roy - al Ga - ma, Who to - day should cross the

wa - ter With his fas - ci - na - ting daugh - ter— I - da,
wa - ter With his fas - ci - na - ting daugh - ter— I - da,

I - da is her name.
I - da is her name.

No. 2.

SONG—(Hildebrand & Chorus).

Allegro con orzo.

PIANO.

HILDEBRAND.

1. Now heark - en to my strict com - mand On ev - ry hand, on ev - 'ry hand.

CHORUS.
GIRLS.

To your com - mand On ev 'ry hand, We du - ti - ful - ly bow! . . . If

MEN.

To your com - mand On ev - 'ry hand, We du - ti - ful - ly bow! . . .

HILB

Ga - ma bring the Prin - cess here Give him good cheer, give him good cheer.

CHORUS

If she come here We'll give him a cheer, And we will show you how: Hip, hip, hur -

If she come here We'll give him a cheer, And we will show you how: Hip, hip, hur

- rah! Hip, hip, hur - rah! Hip, hip, hur - rah! hur - rah! hur rah! . . . We'll

- rah! Hip, hip, hur - rah! Hip, hip, hur - rah! hur - rah! hur rah! . . . We'll

shout and sing, Long live the King, And his daugh - ter too, I trow! . . . Then shout ha! ha!

shout and sing, Long live the King, And his daugh - ter too, I trow! . . . Then shout ha! ha!

hip, hip, hur - rah! Hip, hip, hip, hip, hur - rah! For the
 hip, hip, hur - rah! Hip, hip, hip, hip, hur - rah! For the

fair Prin - cess and her good pa - pa, hur rah! hur rah!
 fair Prin - cess and her good pa - pa, hur - rah! hur rah!

HILD.

a. But if he fail to keep his troth, Up - on our oath, we'll trounce them both!

CHORUS.
GIRLS.

HILD

He'll trounce them both. Up - on his oath, As sure as quar - ter day! . . . We'll

He'll trounce them both, Up - on his oath, As sure as quar - ter day! . . .

shut him up in a dun - geon cell, And toll his knell on a fu - ne - ral bell!

CHORUS.

From dun - geon cell, His fu - ne - ral knell, Shall strike him with dis - may! Hip, hip, hur -

From dun - geon cell, His fu - ne - ral knell, Shall strike him with dis - may! Hip, hip, hur -

- rah! Hip, hip, hur - rah! Hip, hip, hur - rah! hur - rah! hur - rah! . . . As

- rah! Hip, hip, hur - rah! Hip, hip, hur - rah! hur - rah! hur - rah! . . . As

up we string, The faith - less King, In the old fa mi - liar way! . . . We'll shout ha! ha!

up we string, The faith - less King, In the old fa - mi - liar way! . . . We'll shout ha! ha!

hip, hip, hur - rah! Hip, hip, hip, hip, hur - rah! . . . As we

hip, hip, hur - rah! Hip, hip, hip, hip, hur - rah! . . . As we

make an end of her false pa - pa, hur - rah! . . . hur - rah!

make an end of her false pa - pa, hur - rah! . . . hur - rah!

No. 3.

RECITATIVE & SONG—(Hilarion).

PIANO.

f

The first system of piano accompaniment, consisting of two staves (treble and bass clef). It begins with a forte (*f*) dynamic marking. The music features a series of chords and moving lines in both hands, primarily using eighth and quarter notes.

p

The second system of piano accompaniment, continuing from the first. It starts with a piano (*p*) dynamic marking. The texture remains consistent with the first system, using a mix of chordal and melodic lines.

HILARION. *Lento.*

To-day we meet, My ba-by bride and I—

The first system of the 'HILARION. Lento.' section. It features a vocal line on a single staff and piano accompaniment on two staves. The tempo is marked 'Lento'. The lyrics 'To-day we meet, My ba-by bride and I—' are written below the vocal line. The piano accompaniment provides a harmonic support with sustained chords and moving bass lines.

But ah, my hopes are balanc'd by my fears! What trans-mu-ta-tions have been con-jur'd by The si-lent

pp

The second system of the 'HILARION. Lento.' section. The vocal line continues with the lyrics 'But ah, my hopes are balanc'd by my fears! What trans-mu-ta-tions have been con-jur'd by The si-lent'. The piano accompaniment is marked *pp* (pianissimo) and features a more active, rhythmic accompaniment with frequent chord changes.

Moderato.

al- che-my of twen-ty years!

p

The first system of the 'Moderato' section. The tempo is marked 'Moderato'. The vocal line begins with the lyrics 'al- che-my of twen-ty years!'. The piano accompaniment is marked *p* (piano) and features a more rhythmic and chordal texture compared to the previous sections.

1. I - da was a twelve - month old, Twen - ty years a - go!

p

I was twice her age, I'm told, Twen - ty years a - go!

Hus - band twice as old as wife Ar - gues ill for mar - ried life;

Bale - ful pro - phe - cies were rife, Twen - ty years a - go,

mf *dim.*

Twen - ty years a - go! 2. Still, I was a ti - ny

p *p*

Prince Twen - ty years a - go. She has gain'd up - on me, since

Twen - ty years a - go. Though she's twen - ty - one, it's true.

I am bare - ly twen - ty - two— False and fool - ish pro - phets you,

cres.

Twen - ty years a - go, Twen - ty years a - go!

f *dim.* *p*

No. 4.

CHORUS.

Allegretto moderato.

f

Two staves of piano introduction in 2/4 time, key of B-flat major. The right hand features chords and eighth-note patterns, while the left hand provides a steady accompaniment.

p *crs.* *sf*

Two staves of piano accompaniment. The right hand has a melodic line with dynamics *p*, *crs.*, and *sf*. The left hand continues the accompaniment.

dim. *p*

Two staves of piano accompaniment. The right hand features a melodic line with dynamics *dim.* and *p*. The left hand continues the accompaniment.

From the dis - tant pa - no - ra - ma Come the sons of

A single staff of vocal melody with lyrics: "From the dis - tant pa - no - ra - ma Come the sons of".

From the dis - tant pa - no - ra - ma Come the sons of

Two staves of piano accompaniment for the chorus, continuing the accompaniment from the previous system.

Two staves of piano accompaniment, concluding the chorus.

roy - al Ga - ma, They are he - ralds e - vi - dent - ly,

roy - al Ga - ma, They are he - ralds e - vi - dent - ly,

And are sa - cred con - se - quent - ly; Sons of

And are sa - cred con - se - quent - ly; Sons of

cro.

Ga - ma, Hail, . . . oh, . . . hail!

Ga - ma, Hail, . . . oh, . . . hail!

No. 5. TRIO—(Arac, Guron, Scynthus, & Chorus).

(♩ = ♩)

PIANO

staccato.

dim

ARAC.

We are war - riors three, . . . Sons of Ga - ma, Rex, . . .

p

Like most sons are we, . . . Mas - cu - line in sex! . . .

GURON.

Yes, yes, yes! Mas - cu - line in sex!

SCYN.

Yes, yes, yes! Mas - cu - line in sex!

p ARAC.

Po - li - tics we bar, . . .

They are not our bent; . . . On the whole we are . . .

. . . Not in - tel - li - gent. . . .

No, no, no, Not in - tel - li - gent!
 GURON.
 No, no, no, Not in - tel - li - gent!
 SCYN.
 No, no, no, Not in - tel - li - gent!

ARAC

But with thought - y heart, And with trust - y blade,

p *staccato.* *pp*

con Sra.

We can play our part,

Fight - ing is our trade !

Yes, yes, yes !
GURON.

Yes, yes, yes !
SCYN.

Yes, yes, yes !

Fight - ing is our trade !

Fight - ing is our trade !

Fight - ing is our trade !

Fine.

ARAC, GURON & SCYNTHIUS.

Bold, and fierce, and strong, ha, ha! For a war we burn. With its right or

wrong, ha, ha! We have no con - cern. Or - der comes to fight, ha, ha!

Or - der is o - bey'd! We are men of might, ha! ha! Fight

ing is our trade! Yes, yes, yes!

Fight - ing is our trade, ha, ha!
 CHORUS unison.
 They are men of might, ha, ha! Fight - ing is their

trade! Or - der comes to fight, ha! ha! Or - der is o - bey'd!

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line has lyrics: "trade! Or - der comes to fight, ha! ha! Or - der is o - bey'd!". The piano accompaniment features a steady bass line and chords in the right hand.

The three Principals, unison.

Ha, ha! Fight

Or - der comes to fight! Or - der is o - bey'd! Fight

The second system features three vocal lines and piano accompaniment. The lyrics are: "Ha, ha! Fight" on the top line, "Or - der comes to fight! Or - der is o - bey'd! Fight" on the middle line, and "Or - der is o - bey'd! Fight" on the bottom line. The piano accompaniment continues with a consistent rhythmic pattern.

ing is Yes, yes, yes!

ing is

The third system continues with three vocal lines and piano accompaniment. The lyrics are: "ing is Yes, yes, yes!" on the top line, "ing is" on the middle line, and "ing is" on the bottom line. The piano accompaniment remains consistent.

Fight-ing is our trade, ha, ha!

their trade!

The fourth system features three vocal lines and piano accompaniment. The lyrics are: "Fight-ing is our trade, ha, ha!" on the top line, "their trade!" on the middle line, and "their trade!" on the bottom line. The piano accompaniment concludes the section.

Allacca

No. 6.

SONG—(Gama.)

Allegro non troppo.

PIANO. *f*

1. If you give me your at-ten-tion, I will tell you what I am: I'm a

ge-nu-ine philanthropist—all oth-er kinds are sham. Each lit-tle fault of tem-per and each so-ci-al de-fect In my

err-ing fel-low creatures, I en-deavour to cor-rect. To all their lit-tle weak-ness-es I o-pen people's eyes; And

lit - tle plans to snub the self - suf - fi - cient I de - vise; I love my fel - low crea - tures—I do all the good I can— Yet

ev - 'ry - bo - dy says I'm such a dis - a - greeable man! And I can't think why!

2. To com - pli - ments in - fla - ted I've a wi - ther - ing re - ply, And va - ni - ty I al - ways do my

best to mor - ti - fy; A cha - ri - ta - ble ac - tion I can skill - ful - ly dis - sect; And in - ter - est - ed mo - tives I'm de -

- light-ed to de-tect; I know ev-'ry-bo-dy's income and what ev-'ry-bo-dy earns; And I care-ful-ly compare it with the

in-come-tax re-turns; But to be-ne-fit hu-man-i-ty how-e-ver much I plan, Yet ev-'ry-bo-dy says I'm such a

dis-a-greeable man! And I can't think why! 3. I'm

sure I'm no as-ce-tic; I'm as pleasant as can be; You'll al-ways find me rea-dy with a crushing re-par-tee. I've an

ir - ri - ta - ting chuckle, I've a ce - le - bra - ted sneer, I've an en - ter - tain - ing snig - ger, I've a fas - ci - na - ting leer. To

ev - 'ry - bo - dy's pre - ju - dice I know a thing or two; I can tell a woman's age in half a minute—and I do. But al -

- though I try to make my - self as pleas - ant as I can, Yet ev - 'ry - bo - dy says I am a dis - a - gree - able man! And I

can't think why! I can't think why!

CHORUS. GIRLS.

He can't think why! He can't think why!

MEN.

He can't think why! He can't think why!

f

No. 7. FINALE—(Gama, Hildebrand, Cyril, Hilarion, Florian, & Chorus of Girls & Men).

GAMA.

P'rapa if you ad .

Allegro.

PIANO.

f *p*

- dress the la - dy Most po - lite - ly, most po - lite - ly— Flat - ter and im - press the la - dy, Most po - lite - ly,

most po - lite - ly— Hum - bly beg and hum - bly sue— She may deign to look on you, But your do - ing

you must do Most po - lite - ly, most po - lite - ly, most po - lite - ly!

rit.

GIRL.
 Hum-bly beg and hum-bly sue— She may deign to look on you, But your do-ing you must do

MEN.
 Hum-bly beg and hum-bly sue— She may deign to look on you, But your do-ing you must do

Most po-lite-ly, most po-lite-ly, most po-lite-ly!

Most po-lite-ly, most po-lite-ly, most po-lite-ly!

HILDEBRAND.
 2. Go you, and in-form the la-dy, Most po-lite-ly, most po-lite-ly, If she don't, we'll storm the la-dy,

Most po-lite-ly, most po-lite-ly! You'll re-main as hos-tage here; Should Hi-la-ri-ou dis-ap-pear,

We will hang you, ne - ver fear, Most po - lite - ly, most po - lite - ly, most po - lite - ly!

rit.

GIRLS.

You'll re - main as hos - tage here; Should Hi - la - rion dis - ap - pear, We will hang you, ne - ver fear,

MEN.

You'll re - main as hos - tage here; Should Hi - la - rion dis - ap - pear, We will hang you, ne - ver fear,

RECIT. HILARION.

Most po - lite - ly, most po - lite - ly, most po - lite - ly! Come, Cy - ril,

Most po - lite - ly, most po - lite - ly, most po - lite - ly!

RECIT.

Flo - ri - an, our course is plain, To - mor - row morn fair I - da we'll en -

a tempo.

- gage; But we will use no force her love to gain, Na - ture.

Allegretto grazioso.

na - ture has arm'd us for the war we wage! Ex-pres-sive

glan - ces Shall be our lan - ces, And pops of Sil - le - ry Our light ar - til - le - ry. We'll storm their bow - ers With scent - ed

CHORUS. GIRLS.

show - ers Of fair - est flow - ers That we can buy! Oh dain - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle

MEN. p

Oh dain - ty tri - o - let! Oh fra - grant vi o - let! Oh gen - tle

heigh - o - let (Or lit - tle sigh). On sweet ur - ba - ni - ty, Tho' mere in - a - ni - ty, To touch their va - ni - ty We will re -

heigh - o - let (Or lit - tle sigh). On sweet ur - ba - ni - ty, Tho' mere in - a - ni - ty, To touch their va - ni - ty We will re

CYRIL

ly! . . . When day is fa - ding With se - re - na - ding And such fri - vo - li - ty We'll prove our qual - i - ty. A sweet pro -

ly! . . .

p

fu - sion Of soft al - 'u - sion This bold in - tru - sion Shall jus - ti - fy, This bold in - tru - sion shall jus - ti -

GIRLS. CHORUS

fy. Oh dain - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle heigh - o - let (Or lit - tle

MEN.

Oh dain - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle heigh - o - let (Or lit - tle

p

FLORIAN.

sigh, On sweet ur - ba - ni - ty, Tho' mere in a - ni - ty, To touch their va - ni - ty We will re - ly! . . . We'll charm their

sigh). On sweet ur - ba - ni - ty, Tho' mere to - a - ni - ty, To touch their va - ni - ty We will re - ly!

sen - ses With ver - bal fen - ces, With bal - lads a - ma - to - ry And de - cla - ma - to - ry. Lit - tle heed - ing Their pret - ty

plead - ing Our love ex - ceed - ing We'll ius - ti - fy! Our love ex - ceed - ing We'll jus - ti - fy!

p

CHORUS, GIRLS.

Oh dain - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle heigh - o - let! (Or lit - tle sigh). On sweet ur -

MEN.

Oh dain - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle heigh - o - let! (Or lit - tle sigh). On sweet ur -

p

Oh dain-ty tri - o - let! Oh fragrant

ba - ni - ty, Tho' mere in - a - ni - ty, To touch their va - ni - ty We will re - ly! . . . Oh

TENORS. Oh

BASSES. Oh

ba - ni - ty, Tho' mere in - a - ni - ty, To touch their va - ni - ty We will re - ly! . . .

HILARION & CYRIL.

Oh dain-ty tri - o - let! Oh fra-grant vi - o - let! Oh gen - tle FLORIAN.

Oh gen - tle

vi - o - let! Oh gen - tle heigh - o - let (Or lit - tle sigh) . . .

dain - ty tri - o - let! . . . Oh fra - grant

dain - ty tri - o - let! . . . Oh fra - grant

heigh - o - let (Or lit - tle sigh). Oh dain - ty tri - o - let!

heigh - o - let (Or lit - tle sigh). Oh dain - ty tri - o - let!

vi - o - let! Oh dain-ty tri - o - let! Oh fra - grant vi - o - let! Oh dain-ty tri - o - let!

vi o - let! Oh dain-ty tri - o - let! . . . Oh dain-ty tri - o - let!

Oh fra-grant vio-let!

Oh fra-grant vio-let!

Oh fra-grant vio-let!

Oh fra-grant vio-let!

p *ritard.*

Allegro.

f

RECIT. GAMA. HILD. GAMA.

Must we, till then, in pri-son cell be thrust? You must! This seems unne-ces-sa-ri-ly severe!

ARAC, GURON, & SCYN

Hear, bear!

Allegro vivace.

ARAC, GURON, & SCYN.

For a month to dwell In a dun-geon cell; Grow-ing thin and wi-zen In a

so - li - ta - ry pri - son, Is a poor look out For a sol - dier stout, Who is long-ing for the rat - tle Of a

com - pli - ca - ted bat - tle—Yes, is long-ing for the rat - tle Of a com - pli - ca - ted bat - tle—For the rum - tum - tum Of the

Principals with CHORUS.

f GIRLS, CYRIL & HILARION.

The rum - tum - tum Of the mil - li - ta - ry drum, Rum -
MEN, GAMA, FLOR., HILD., ARAC, GURON, & SCYN.

mil - li - ta - ry drum, And the guns that go boom ! boom ! The rum - tum - tum Of the mil - li - ta - ry drum, Rum

- tum - tum - tum-my-tum-my - tum-my-tum-my-tum ! Who is long-ing for the rat - tle Of a com - pli - ca - ted bat - tle—And the

- tum - tum - tum-my-tum-my - tum-my-tum-my tum ! Who is long-ing for the rat - tle Of a com - pli - ca - ted bat - tle—And the

SOPS., CYRIL with ALTOS.
HILARION with TENORS.

rum - tum - tum Of the mi - li - ta - ry drum, tum! Prr, prr, prr, ra - pum - pum!

BASSES, FLORIAN, HILD., ARAC., GURON & SCYN.

rum - tum - tun. Of the mi li - ta - ry drum, tum! Prr, prr, prr, ra - pum - pum!

p

HILD.

When Hi - la - rion's bride Has at length com-plied With the just con - di-tions Of our re - qui - si-tions, You may

go in haste And in - dulse your taste For the las - ci - na - ting rat - tle Of a com - pli - ca - ted bat - tle, Yes, the

fas - ci - nat - ing rat - tle Of a com - pli - ca - ted bat - tle, For the rum - tum - tum Of the mi - li - ta - ry drum, And the

HILD. **TUTTI. *f***

guns that go boom! boom! The rum tum - tum Of the mi - li - ta - ry drum, Rum -

The rum - tum - tum Of the mi - li - ta - ry drum, Rum -

cres. *f*

- tum - tum - tummy-tum-my - tum-my-tum-my - tum! Who is long-ing for the rat-tle Of a com-pli - ca - ted bat-tle—And the

- tum - tum - tummy-tum-my - tum-my-tum-my - tum! Who is long-ing for the rat-tle Of a com-pli - ca - ted bat-tle—And the

HILD. & FLORIAN.

pum, pum! But

CYRIL & HILARION.

pum, pum! But

LADIES.

rum - tum - tum Of the mi - li - ta - ry drum; Tum, prr - - prr - - prr, ra - pum, pum! But

ARAC, GURON, SCYN. & MEN.

rum - tum - tum Of the mi - li - ta - ry drum; Tum, prr - - prr - - prr, ra - pum, pum! But

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time {you'll we'll} here re - main, And bail {we they} will not en - ter - tain, Should

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! But

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! But

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! But

she {our his} man - date dis - o - bey, {Your Our} lives the pen - al - ty will pay! But

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time {you'll we'll} here re - main, And bail {we they} will not en - ter - tain, Should

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! Should she our man - date dis - o -

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! Should she our man - date dis - o -

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! Should she our man - date dis - o -

she {our
his} man - date dis - o - bey, {Your
Our} lives the pen - al - ty will pay! Should she {our
his} man - date dis - o -

- bey, The pen - al - ty your lives will pay!

- bey, The pen - al - ty your lives will pay!

- bey, The pen - al - ty your lives will pay!

- bey, The pen - al - ty your lives will pay!

ACT II.

No. 8. CHORUS OF GIRLS—& SOLOS.—(Lady Psyche, Melissa, & Sacharissa.)

Allegretto grazioso.

PIANC

f GIRLS.

To - wards the em - py - re - an heights . . Of ev - 'ry kind of lore, We've ta - ken sev - 'ral

To - wards the em - py - re - an heights . . Of ev - 'ry kind of lore, We've ta - ken sev - 'ral

ea - sy flights . . And mean to take some more. In try - ing to a - chieve suc - cess . . No en -

ea - sy flights . . And mean to take some more. In try - ing to a - chieve suc - cess . . No en -

vy racks our heart, And all the knowledge we pos-sess, . . . We mu-tual - ly im-part.

vy racks our heart, And all the knowledge we pos-sess, . . . We mu-tual - ly im-part.

p

SOLO. MELISSA.

Pray what au - thors should she read Who in Clas - sics would suc - ceed?

p *staccato.*

SOLO. PSYCHE.

If you'd climb . . . the He - li - con, You should read A - na - cre - on,

O - vid's Me - ta - mor - pho - ses, Like - wise A - ris - to - pha - nes, And the works of Ju - ve - nal:

These are worth at - ten - tion, all; But, it

pp

you will be ad - vised, You will get them Bow - dlerized!

CHORUS.
Ah! we will get them Bow - dlerized!

SOLO. SACHARISSA. SOLO. PSYCHE.
Pray you tell us, if you can, What's the thing that's known as Man? Man will swear and Man will storm—

Man is not at all good form— . . . Man is of no kind of use— Man's a don-key— Man's a goose—

Man is coarse and Man is plain— Man is more or less in-sane— Man's a ri-bald— Man's a rake, Man is Na-ture's sole mis-

CHORUS.

take! We'll a me - mo - ran - dum make— Man is Na - ture's sole mis take!

We'll a me - mo - ran dum make— Man is Na - ture's sole mis take!

And thus to em - py - re - an height . . Of ev - 'ry kind of lore, In

And thus to em - py - re - an height . . Of ev - 'ry kind of lore, In

search of wisdom's pure de - light, Am - bi - tious - ly we soar. In try - ing to a - chieve suc - cess . .

search of wisdom's pure de - light, Am - bi - tious - ly we soar. In try - ing to a - chieve suc - cess . .

No en - vy racks our heart, For all we know and all we guess, . . We mu - tual - ly im - part!

No en - vy racks our heart, For all we know and all we guess, . . We mu - tual - ly im - part!

And all the know-ledge we pos-sess, We mu-tual-ly im-part, . . . We mu-tual-

And all the know-ledge we pos-sess, We mu-tual-ly im-part, . . . We mu-tual-

ly . . . im-part, . . . im-part.

ly . . . im-part, . . . im-part.

No. 9.

CHORUS OF GIRLS.

Andante GIRLS.

Migh-ty ma- den with a mis- sion, Pa- ra- gon of com- mon sense,

Migh- ty ma- den with a mis- sion, Pa- ra- gon of com- mon sense,

Andante

PIANO. *p*

Running fount of e - ru - di - tion, Mi - ra - cle of e - lo - quence, We are

Running fount of e - ru - di - tion, Mi - ra - cle of e - lo - quence, We are blind, and we would see;

fp

bound, and would be free; We are dumb, and we would talk; We are lame, and we would walk.

We are dumb, and we would talk; We are lame, and we would walk.

fp

Migh - ty mai - den with a mis - sion - Pa - ra - gon of com - mon sense; Run - ning fount of e - ru - di - tion -

Migh - ty mai - den with a mis - sion - Pa - ra - gon of com - mon sense; Run - ning fount of e - ru - di - tion -

tremolo.

p

Sola bassa.

Mi - ra - cle of e - lo - quence, of e - lo - quence!

Mi - ra - cle of e - lo - quence, of e - lo - quence!

No. 10.

RECITATIVE & ARIA.—(Princess.)

PRINCESS.

Mi - ner - va ! Mi - ner - va ! O lea

PIANO

p

Andante espressivo.

me : Oh, god - dess wise That lov - est light, En -

p

dow with sight Their un - il - lumin'd eyes. At this my call, A

fer - vent few have come to woo The rays that from thee fall, . . . that from thee fall.

cres. *dim.*

Oh, god - dess wise That lov - - est light, . . . That lov - est light, . . .

rall.

Let fer - vent words and fer - vent thoughts be mine, . . . That

pp

I may lead them to thy sa - cred shrine ! Let fer - vent words and

fer - vent thoughts be mine, That I . . . may lead them to thy sa - cred

cres. molto.

f

shrine I may lead them to thy sa - cred shrine, thy sa - cred shrine !

No. 10a.

EXEUNT FOR PRINCESS IDA AND GIRLS.

And thus to em - py re - an height,..... Of ev - 'ry kind of lore,
 And thus to em - py re - an height,..... Of ev - 'ry kind of lore,

PIANO.

In search of wis - dom's pure de - light,..... Am - bi - tious - ly we soar, And all the
 In search of wis - dom's pure de - light,..... Am - bi - tious - ly we soar, And all the

know ledge we pos - sess, We mu - tual - ly im - part, we mu - tual - ly..... im -
 know - ledge we pos - sess, We mu - tual - ly im - part, we mu - tual - ly... im -

part,..... im - part.
 part,..... im - part.

f

No. 11.

SONG.—(Blanche.)

BLANCHE.

Andante.
Come migh - ty Must! In e - vi - ta - ble Shall! In thee I trust.

PIANO. *sf* *p*

Time weaves my co - ro - nal! Go mock - ing Is! Go dis - ap - point - ing Was! That

I am this . . . Ye . are the cur - sed cause! Ye are the cur - sed cause!

cres. *dim.* *p*

p dolce.
Yet hum ble se - cond shall be first, I ween; And dead . and bu - ried be the

p dolce. *mf* *sf*

dolce.
curst Has Been! Oh weak Might Be! Oh May, Might, Could, Would, Should! How

p

pow'r less ye For e - vil or for good! In ev - ry

sense Your moods I cheer-less call, What - e'er your tense Ye

are Im - per - fect, all! *dolce.* Ye have de - ceiv'd the trust I've shown In

ye! Ye have de - ceiv'd the trust I've shown In ye! I've shown in ye! A - way! . . .

The Migh - ty Must a - lone shall be!

No. 12.

TRIO—(Cyril, Hilarion, & Florian).

Allegro con moto.

PIANO.

*p**p*

First system of the piano introduction. The right hand starts with a series of chords in the treble clef, while the left hand plays a steady eighth-note accompaniment in the bass clef.

Second system of the piano introduction. The right hand continues with chords and some melodic lines, while the left hand maintains the eighth-note accompaniment.

Third system of the piano introduction. The right hand features more complex chordal textures. A *cres.* (crescendo) marking is present in the right hand.

Fourth system of the piano introduction. The right hand has a more active melodic line. A *f* (forte) marking is in the right hand, and a *dim.* (diminuendo) marking is in the left hand.

HILARION, CYRIL, & FLORIAN.

p

Gen - tly, gen - tly, Ev - i - dent - ly We are safe so far, Af - ter scal - ing Fence and

Vocal introduction for Hilarion, Cyril, and Florian. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Gen - tly, gen - tly, Ev - i - dent - ly We are safe so far, Af - ter scal - ing Fence and".

FLORIAN.

pal - ing, Here, at last, we are! In this col - lege Use - ful know - ledge Ev - 'ry where . . . one . . .

Vocal introduction for Florian. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "pal - ing, Here, at last, we are! In this col - lege Use - ful know - ledge Ev - 'ry where . . . one . . .".

finds, . . . And al - rea - dy Grow - ing stea - dy, We've co - larg'd our minds.

CYRIL. We've learnt that prick - ly cac - tus Has the pow - er to at - tract us When we fall. **HILARIION & FLORIAN.** When we

HILARIION. fall ! That no - thing man un - set - tles Like a bed of sting - ing

CYRIL & FLORIAN. net - tles, Short or tall. Short or tall ! **FLORIAN.** That bull - dogs feed on throttles—That we don't like broken

CYRIL & HILARIION. bot - tles On a wall— On a wall. **HILARIION.** That spring - guns breathe de - fiance ! And that bur - glary's a

HILARION & CYRIL.

FLORIAN.

sci - ence Af - ter all ! Af - ter all ! A Woman's col - lege ! maddest fol - ly go - ing !

p

What can girls learn with - in these walls worth know - ing ? I'll lay a

crown (the Prin - cess shall de - cide it) I'll teach them twice as much in half - an -

hour out - - side it ! Hush, scof - fer ; ere you sound your pu - ny thun - der,

RECIT. HILARION. *a tempo.*

RECIT. *a tempo.*

List to their aims, and how your head in won - der ! They in - tend to send a wire To the

pp

CYRIL & FLORIAN. HILARION. CYRIL & FLORIAN. HILARION.

moon— to the moon; And they'll set the Thames on fire Ve ry soon— ve - ry soon; Then they

CYRIL & FLORIAN. HILARION.

learn to make silk pur - ses With their rigs— with their rigs From the ears of La - dy Ci - ce's Pig - gy -

CYRIL & FLORIAN. HILARION. CYRIL & FLORIAN. HILARION.

wigs— pig - gy - wigs. And wea - zels at their slum - bers They tre - pan— they tre - pan; To get

CYRIL & FLORIAN. HILARION.

sun-beams from cu - cum - bers, They've a plan—they've a plan. They've a firm - ly root - ed no - tion They can

TUTTI.

cross the Po - lar O - cean, And they'll find Per - pe - tual Mo - tion, If they can - if they can.

CYRIL.

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is hop - ing at her U - ni - ver - si -

HILARION.

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is hop - ing at her U - ni - ver - si -

FLORIAN.

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is hop - ing at her U - ni - ver - si

p

- tee we shall see.

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

- tee we shall see.

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

- tee we shall see.

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

hop - ing at her U - ni - ver - si - tee we shall see!

As for

hop - ing at her U - ni - ver - si - tee we shall see!

hop - ing at her U - ni - ver - si - tee we shall see!

*f**p*

HILARION & FLORIAN. CYRIL.

fa - shion, they for - swear it, So they say— so they say— And the cir - cle—they will square it Some fine

HILARION & FLORIAN. CYRIL.

HILARION & FLORIAN. CYRIL.

day— some fine day. Then the lit - tle pigs they're teach ing For to fly— for to fly; And the

HILARION & FLORIAN. CYRIL.

nig - gers they'll be bleach - ing, By and bye— By and bye! Each new - ly joined as - pi - rant To the

HILARION & FLORIAN. CYRIL.

HILARION & FLORIAN. CYRIL.

clan— to the clan— Must re - pu - di - ate the ty - rant Known as Man— known as Man— They

mock at him and flout him, For they do not care a - bout him, And they're going to do with - out him If they

CYRIL.

can— if they can!

HILARION.

if they can!

FLORIAN.

if they can!

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

p

hop - ing at her U - ni - ver - si - tee we shall see.

These are the phe - no - me - na That

hop - ing at her U - ni - ver - si - tee we shall see.

These are the phe - no - me - na That

hop - ing at her U - ni - ver - si - tee we shall see.

These are the phe - no - me - na That

ev - 'ry pret - ty Do - mi - na Is hop - ing at her U - ni - ver - si - tee we shall see! In this

ev - 'ry pret - ty Do - mi - na Is hop - ing at her U - ni - ver - si - tee we shall see! In this

ev - 'ry pret - ty Do - mi - na Is hop - ing at her U - ni - ver - si - tee we shall see! In this

col - lege Use - ful know - ledge Ev - 'ry - where . . . one . . . finds, And al - rea - dy Grow - ing

col - lege Use - ful know - ledge Ev - 'ry - where . . . one . . . finds, And al - rea - dy Grow - ing

col - lege Use - ful know - ledge Ev - 'ry - where . . . one . . . finds, And al rea - dy Grow - ing

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff (treble and bass clefs). The lyrics are: "col - lege Use - ful know - ledge Ev - 'ry - where . . . one . . . finds, And al - rea - dy Grow - ing". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

stea - dy, We've en - larg'd our minds, . . . We've en - larg'd . . . our

stea - dy, We've en - larg'd our minds, . . . We've en - larg'd . . . our

stea - dy, We've en - larg'd our minds, . . . We've en - larg'd . . . our

The second system continues the vocal and piano parts. The lyrics are: "stea - dy, We've en - larg'd our minds, . . . We've en - larg'd . . . our". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

minds.

minds.

minds.

The third system shows the vocal parts ending with a final note on "minds." and the piano accompaniment concluding with a final chord. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

No. 13.

TRIO.—(Cyril, Hilarion, & Florian.)

Allegro vivace

PIANO

ff

dim.

HILARION.

I. I am a ma' - den, coló anó state-ly, Heart-less I, with a face di vine.

p

What do I want with a heart, in - nate - ly? Ev - 'ry heart I meet is mine!

Ev - ry heart I meet is mine— is mine!

CYRIL.

Haugh-ty, hum - ble, coy, or free, Lit - tle care I what maid may be.

HILARION.

Haugh-ty, hum - ble, coy, or free, Lit - tle care I what maid may be.

FLORIAN.

Haugh-ty, hum - ble, coy, or free, Lit - tle care I what maid may be.

p sempre.

So that a maid . . . is fair . . . to see, Ev - ry maid is the maid for me!

So that a maid is fair to see, Ev - ry maid is the maid for me!

So that a maid is fair to see, Ev - ry maid is the maid for me!

tr

f

ff *dim.*

CYRIL.

I am a mai - den frank and sim - ple, Brimming with joy - ous . . . ro-gue-ry;

p

Mer - ri-ment lurks in ev - ry dim - ple, No bo - dy breaks more hearts than I!

No - bo - dy breaks . . . more hearts, more hearts than I!

Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be.

Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be.

Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be.

sempre p

So that a maid . . . is fair . . . to see, Ev-'ry maid is the maid for me!

So that a maid is fair to see, Ev-'ry maid is the maid for me!

So that a maid is fair to see, Ev-'ry maid is the maid for me!

tr

f

p

dim.

FLORIAN.

3. I am a mai - den coy - ly blush - ing, Ti - mid am I as a star - tled hind;

p

Ev - ry suit - or sets me flush - ing, Ev - ry suit - or sets me flush - ing

I am the maid . . . that wins man - kind!

p
Haughty, hum - ble, coy, or free, Lit - tle care I what maid may be.
pp
Haughty, hum - ble, coy, or free, Lit - tle care I what maid may be.
pp
Haughty, hum - ble, coy, or free, Lit - tle care I what maid may be.

So that a maid . . is fair . . to see, Ev - 'ry maid is the maid for me!
So that a maid is fair to see, Ev - 'ry maid is the maid for me!
So that a maid is fair to see, Ev - 'ry maid is the maid for me!
tr

ff
Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be.
ff
Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be.
ff
Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be.

So that a maid is fair to see, Ev - ry maid is the maid for me!
So that a maid is fair to see, Ev - ry maid is the maid for me!
So that a maid is fair to see, Ev - ry maid is the maid for me!

[Empty vocal staves]

No. 14. QUARTET.—(Princess, Cyril, Hilarion, & Florian.)

PRINCESS.

Andante moderato.

The world is but a broken toy, Its

PIANO.

The first system of the musical score for the Princess's part. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Andante moderato'. The key signature has two sharps (F# and C#). The lyrics 'The world is but a broken toy, Its' are written below the vocal line. The piano part includes dynamic markings 'p'.

plea - sures hol - low—false its joy, Un - real its love - liest hue, A - las! Its pains a - lone are

The second system of the musical score for the Princess's part. The lyrics 'plea - sures hol - low—false its joy, Un - real its love - liest hue, A - las! Its pains a - lone are' are written below the vocal line. The piano accompaniment continues with various chords and melodic lines.

HILARION.

true, A - las! Its pains a - lone are true. The world is ev - 'ry-thing you say, The

The first system of the musical score for Hilarion's part. It features a vocal line in treble clef and a piano accompaniment in grand staff. The tempo is 'Andante moderato'. The key signature has two sharps. The lyrics 'true, A - las! Its pains a - lone are true. The world is ev - 'ry-thing you say, The' are written below the vocal line. The piano part includes dynamic markings 'p' and 'f'.

world we think has had its day, Its mer - ri-ment is slow, A-las! We've tried it, and we know, A-las! We've

f *dim.*

The second system of the musical score for Hilarion's part. The lyrics 'world we think has had its day, Its mer - ri-ment is slow, A-las! We've tried it, and we know, A-las! We've' are written below the vocal line. The piano accompaniment includes dynamic markings 'f' and 'dim.'.

PRINCESS. *p*

CYRIL. Un - real its love - liest hue, . Its pains a - lone are

HILARION. Un - real its love - liest hue, . Its pains a - lone are

FLORIAN. tried it, and we know. Un - real its love - liest hue, . Its pains a - lone are

true . . . A - las! . . . The world is but a bro - ken toy, Its plea - sures hol - low—

true . . . The world is but a bro - ken toy, Its plea - sures hol - low—

true . . . The world is but a bro - ken toy, Its plea - sures hol - low—

true . . . The world is but a bro - ken toy, Its plea - sures hol - low—

con Sva.

false its joy, Un - real its loveliest hue A - las! Its pains a - lone are true, A - las! Its pains a - lone are

false its joy, Un - real its loveliest hue A - las! Its pains a - lone are true, A - las! Its pains a - lone are

false its joy, Un - real its loveliest hue A - las! Its pains a - lone are true, A - las! Its pains a - lone are

false its joy, Un - real its loveliest hue A - las! Its pains a - lone are true, A - las! Its pains a - lone are

con Sva.

true, Un real
 true! Un - real its love-liest hue, A - las! . . . A -
 true! Un - real its love-liest hue, Un - real its love-liest hue, A -
 true! Un real its love-liest hue, Un real its love-liest hue, A - las! . . . A -

cres.

. . . its loveliest hue . . . A - las! A - las! Its pains a - lone . . . are true.
 . . . las! A - las! A - las! Its pains a - lone . . . are true.
 . . . las! A - las! A - las! Its pains a lone . . . are true.
 . . . las! A - las! A - las! Its pains a lone . . . are true.

dim. *p* *p*

No. 15. SONG—(Lady Psyche, with Cyril, Hilarion, & Florian).

Allegretto grazioso. PSYCHE.

PIANO. *ff pesante.* *p*

1. A La - dy fair, of lin - eage high, Was

lov'd by an Ape, in the days gone by— . . . The Maid was ra - dant as the sun, The Ape was a most un - sight - ly one—The

Ape was a most un - sight - ly one— So it would not do— His scheme fell through, For the

p

Maid, when his love took formal shape, Express'd such ter - ror At his monstroserror, That he stammer'd an a - po - lo - gy and made his 'scape, The

picture of a dis-con-vert-ed Ape. 2. With a view to rise in the

ff pesante. *p*

so-cial scale, He shav'd his bristles, and he dock'd his tail, . . . He grew moustachios, and he took his tub, And he paid a gui-nea to a

toi-let club—He paid a gui-nea to a toi-let club— But it would not do, The scheme fell through—

p

For the Maid was Beauty's fair-est Queen, With golden tress-es, Like a real prin-cess's, While the Ape, de-spite his

ra-zor keen, Was the A-pi-est Ape that ev-er was seen! 3. He

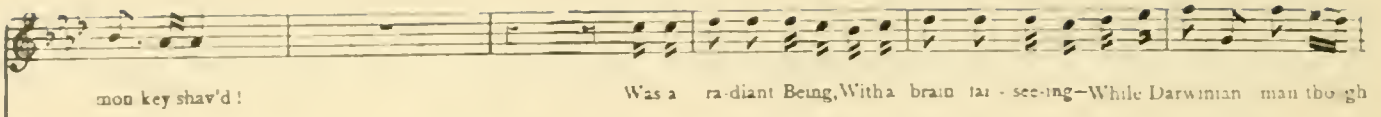
ff pesante. *p*

bought white ties, and he bought dress suits, He cramm'd his feet in to bright tight boots— . . . And to start in life on a

bran new plan, He christen'd him - self Dar - win - ian Man! He christen'd him - self Dar - win - ian Man! But it

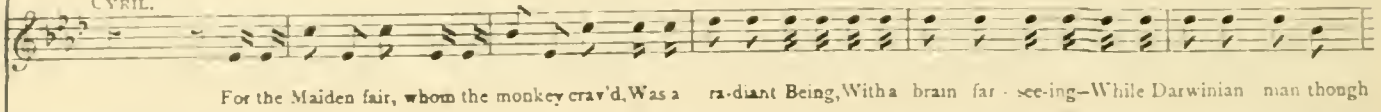
would not do— The scheme fell through, For the Mai-den fair, whom the mon-key crav'd, Was a

ra - diant Be - ing, With a brain far - see - ing— While Darwin - ian man though well - be - hav'd, At best is on - ly a



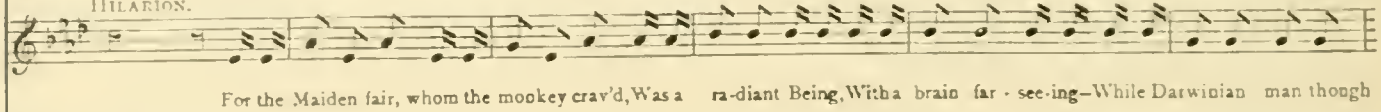
mon key shav'd! Was a ra-diant Being, With a brain far - see-ing - While Darwinian man though

CYRIL.



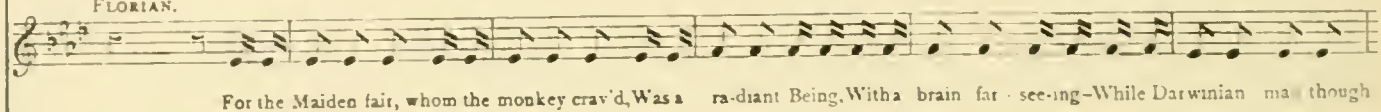
For the Maiden fair, whom the monkey crav'd, Was a ra-diant Being, With a brain far - see-ing - While Darwinian man though

HILARION.

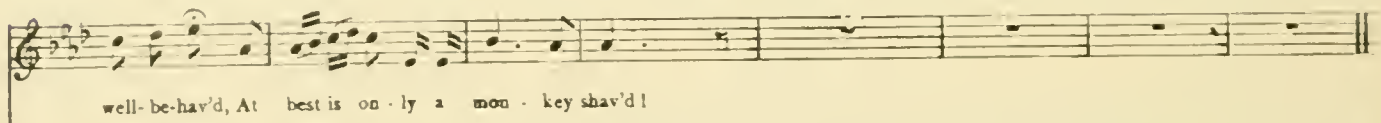


For the Maiden fair, whom the monkey crav'd, Was a ra-diant Being, With a brain far - see-ing - While Darwinian man though

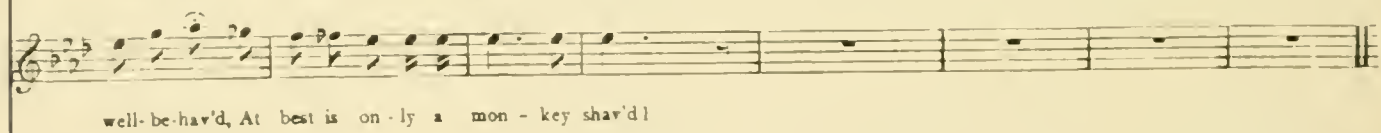
FLORIAN.



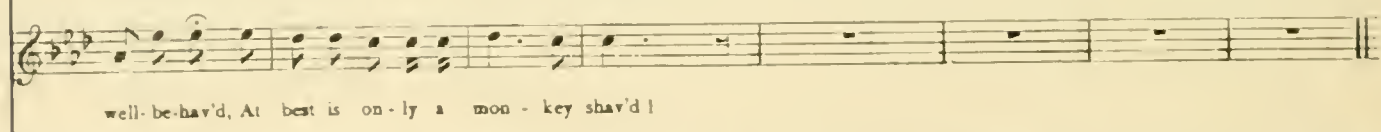
For the Maiden fair, whom the monkey crav'd, Was a ra-diant Being, With a brain far - see-ing - While Darwinian man though

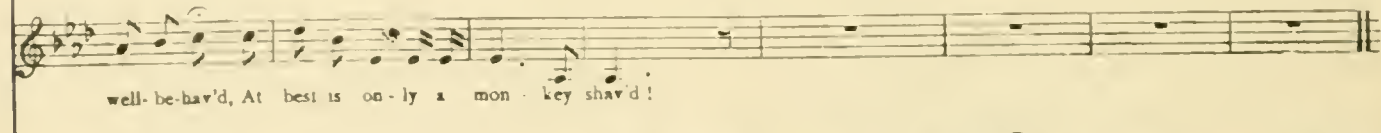
well-be-hav'd, At best is on - ly a mon - key shav'd!



well-be-hav'd, At best is on - ly a mon - key shav'd!



well-be-hav'd, At best is on - ly a mon - key shav'd!



well-be-hav'd, At best is on - ly a mon - key shav'd!



No. 16. QUINTET. —(Psyche, Melissa, Cyril, Hilarion, & Florian).

PIANO

PSYCHE.

The wo - man of the wis - est wit May

some - times be mis - ta ken, O! In I - da's views, I must ad - mit, My faith is some - what

CYRIL.

shak en, O! On ev 'ry o - ther point than this, Her learn - ing is un - taint - ed, O! But

Man's a theme with which she is En - tire ly un - ac - quaint - ed, O! —ac - quaint - ed, O! —ac -

PSYCHE
Then

MELISSA
Then

CYRIL
quaint - ed! O, En - tire - ly un - ac - quaint - ed, O!
Then

HILARION
Then

FLORIAN.
Then

f *p*

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

through the air— Ring here and there and ev - ry - where— The

through the air— Ring here and there and ev - 'ry - where— The

through the air— Ring here and there and ev - 'ry - where— And e - cho forth the joy - ous sound, The

through the air— Ring here and there and ev - 'ry - where— And e - cho forth the joy - ous sound, The

through the air— Ring here and there and ev - 'ry - where— And e - cho forth the joy - ous sound, The

through the air— Ring here and there and ev - 'ry - where— And e - cho forth the joy - ous sound, The

truth is found— the truth is found! The truth . . . is

truth is found— the truth is found! The truth . . . is

truth is found— the truth is found! And e - cho forth the joy - ous sound, The truth . . . is

truth is found— the truth is found! And e - cho forth the joy - ous sound, The truth . . . is

truth is found— the truth is found! And e - cho forth the joy - ous sound, The truth . . . is

found . .

found !

found ! .

found ! .

MELISSA

2. My nat - ral in - stinct teach - es me (And

in - stinct is im - por - tant, O!) You're ev - 'ry-thing you ought to be, And no - thing that you

HILARION.

ought - nt, O! That fact was seen at once by you In ca - sual con - ver - sa - tion, O! Which

is most cred - it - a - ble to Your powers of ob - ser - va - tion, O! —ser - va - tion, O! —ser

PSYCHA

Then

MELISSA

Then

CYRIL

Then

HILARION.

va - tion, O! Your powers of ob - ser - va - tion, O!

Then

FLORIAN.

Then

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

thro the air— Ring here and there and ev - 'ry where— The

thro the air— Ring here and there and ev ry where— The

thro' the air— Ring here and there and ev - 'ry where— And e - cho forth the joy - ous sound, The

thro the air— Ring here and there and ev ry where— And e - cho forth the joy - ous sound, The

thro' the air— Ring here and there and ev - 'ry where— And e cho forth the joy - ous sound, The

truth is found, the truth is found! The truth . . . is
truth is found, the truth is found The truth . . . is
truth is found, the truth is found! And e - cho forth the joy - ous sound, The truth . . . is
truth is found, the truth is found! And e - cho forth the joy - ous sound, The truth . . . is
truth is found, the truth is found! And e - cho forth the joy - ous sound, The truth . . . is

dim. found, The truth . . . is found! . . . And *p*
dim. found, The truth . . . is found! . . . And *p*
dim. found, The truth . . . is found . . . And *p*
dim. found, The truth . . . is found! . . . And *p*
found. The truth . . . is found! . . . And

cres.
e - cho forth the joy - ous sound, The truth is found - . . the truth is
cres.
e - cho forth the joy - ous sound, The truth is found - . . the truth is
cres.
e - cho forth the joy - ous sound, The truth is found - . . the truth is
cres.
e - cho forth the joy - ous sound, The truth is found - . . the truth is
cres.
e - cho forth the joy - ous sound, The truth is found - . . the truth is

found!
found!
found!
found!
found!
found!

No. 17.

DUET—(Melissa & Lady Blanche).

MELISSA ³

Now wouldn't you like to

Allegretto.

PIANO. *f* *p*

rule the roost, And guide this U - ni - ver - si - ty?

BLANCHE

I must a - gree, 'Twould plea - sant be. (Sing hey a Pro - per

And wouldn't you like to clear the coast Of ma - lice and per - ver - si - ty?

Pride I)

With - out a doubt I'll

Sing hey! Sing, hoi - ty,
 bun-dle 'em out, (Sing hey, when I pre - side!) Sing hey! Sing, hoi - ty,

- toi - ty! Sor - ry for some! Sing mar-ry come up and her day will
 - toi - ty! Sor ry for some! Sing mar-ry come up and my day will

come! Sing Pro - per Pride Is the horse . . . to ride, Sing Hap - py - go -
 come! Sing Pro - per Pride Is the horse . . . to ride, Sing Hap - py - go -

rall.

luck - y, my La - - - - - dy, O!
 luck - y, my *len.* La - - - - - dy, O!

You're much too meek, Or

2. For years I've with'd be-neath hersneers, Al-though a born Plan-ta-ge-net!

p

you would speak. (Sing hey, I'll say no more!)

Her eld-er I, by se-ver-al years, Al-though you'd ne'er i-

Sing, so I've heard But ne-ver a word Have I e'er believ'd be-fore! Sing hey!

ma-gine it

Sing hey!

Sing, hoi-ty, toi-ty! Sor-ry for some! Sing mar-ry come up, and her

Sing hoi-ty, toi-ty! Sor-ry for some! Sing mar-ry come up, and my

day will come! Sing, she shall learn That a worm . . . will turn Sing

day will come! Sing, she shall learn That a worm . . . will turn. Sing

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

Hap - py - go - luck - y, my La dy, O!

Hap - py - go - luck - y, my La dy, O!

ten.

f

This system contains two vocal staves and a piano accompaniment. The vocal lines have lyrics and a fermata over the word 'La'. The piano accompaniment includes a *ten.* (ritardando) marking and a *f* (forte) marking.

This system contains piano accompaniment for the third system, consisting of treble and bass clef staves with chords and melodic lines.

No. 18. CHORUS OF GIRLS & SOLOS—(Blanche & Cyril).

Allegro.

PIANO.

1ST SOPRANO.

Mer-ri - ly ring the lun-cheon bell! Mer-ri - ly ring the lun - cheon bell! Here in mea-dow of as - pho - del,

2ND SOPRANO.

Mer-ri - ly ring the lun-cheon bell! Mer-ri - ly ring the lun - cheon bell! Here in mea-dow of as - pho - del

Feast we bo - dy and mind as well, Mer-ri - ly ring the lun-cheon bell! . . . Ring, . . . oh,

Feast we bo - dy and mind as well, Mer-ri - ly ring the lun-cheon bell! Oh, mer-ri - ly ring the lun - cheon bell! Oh,

ring, Oh, mer-ri-ly ring the luncheon bell, the luncheon bell!

mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly, Mer-ri-ly ring the luncheon bell, the luncheon bell!

SOLO. BLANCHE

Hunger, I beg to state, is highly indelicate,

dim. *p*

This is a fact profoundly true, So learn your appetites to subdue.

CHORUS.

SOLO. CYRIL.

Yes, yes, We'll learn our appetites to subdue! Ma - dam, your words so wise,

Yes, yes, We'll learn our appetites to subdue!

p

No - body should despise, Curs'd with an appetite keen I am, And

I'll sub - due it— I'll sub - due it— I'll sub - due it

CHORUS.

with cold roast lamb! Yes, yes, We'll sub - due it with cold roast lamb! Mer - ri - ly ring the

Yes, yes, We'll sub - due it with cold roast lamb! Mer - ri - ly ring the

cres. *f*

luncheon bell! Mer - ri - ly ring the luncheon bell! Oh ring! . . . Oh mer - ri - ly ring the

luncheon bell! Mer - ri - ly ring the luncheon bell! Oh, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, Mer - ri - ly ring the

lun-cheon bell, the lun - cheon bell!

lun-cheon bell, the lun - cheon bell!

No. 19.

SONG—(Cyril).

CYRIL.

1. Would you know the kind of maid Sets my heart a flame - a?

Allegretto.

PIANO.

Eyes must be down - cast and staid, Cheeks must flush for shame - a! She may nei - ther dance nor sing, But, de - mure in

ev 'ry - thing, Hang her head in mo - dest way, With pout - ing lips, . . . with pout - ing lips that seem..... to

rall.

colla voce.

say, "Oh kiss me, kiss me, kiss me, kiss me, Though I die of shame - a," Please you, that's the kind of maid

a tempo.

a tempo.

Sets my heart a flame - a ! " Kiss me, kiss me, kiss me, kiss me, Though I die of shame a." Please you, that's the

cres. *f*

kind of maid Sets my heart a flame - a !

f

2. When a maid is bold and gay, With a tongue goes clang - a, Flaunting it in brave ar - ray, Mai - den may go

p

hang - a ! Sunflow'r gay and hol - ly - hock Ne - ver shall my gar - den stock ; Mine the blush - ing rose of May, With

pout - ing lips, . . . with pout - ing lips that seem to say, " Oh kiss me, kiss me, kias me, kiss me,

rall. *P a tempo.*
colla voce. *a tempo.*

Though I die of shame - a!" Please you that's the kind of maid Sets my heart a - flame - a! "Kiss me, kiss me,

cres.

kiss me, kiss me, Though I die for shame - a!" Please you that's the kind of maid Sets my heart . a -

f

flame - a!

Allegro agitato. (Dialogue goes on.)
f *dim.*

(She's saved.)

Allacca.

No. 20. FINALE, ACT II—(Princess, Hildebrand, Melissa, Lady Psyche, Blanche, Cyril, Hilarion, Florian, Arac, Guron, Scynthius, & Chorus of Girls & Men.)

GIRLS.

Oh, joy! our chief is sav'd, And

Allegro vivace.

PIANO

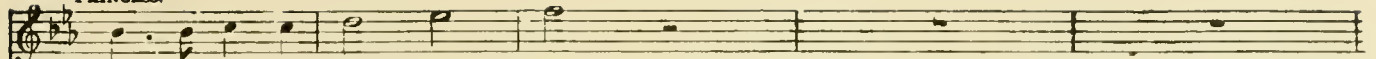
by Hi - la - rion's hand; The tor - - rent fierce he brav'd, And brought her safe to

land! For his in - tru - sion we must own This dought - y deed may well a -

PRINCESS.

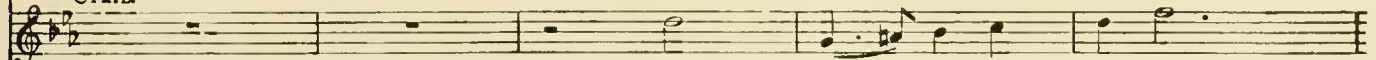
tone! Stand forth, ye three, . . . Who - - e'er ye be, . . . And

PRINCESS.



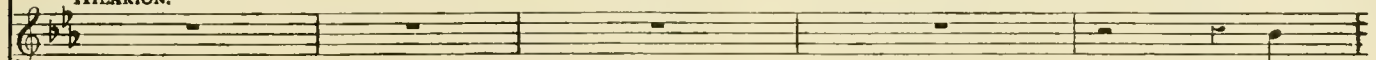
heark en to our stern de cree!

CYRIL.



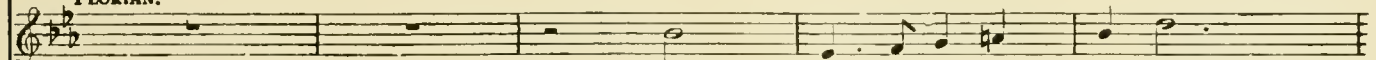
Have mer - cy, O la dy,

HILARION.

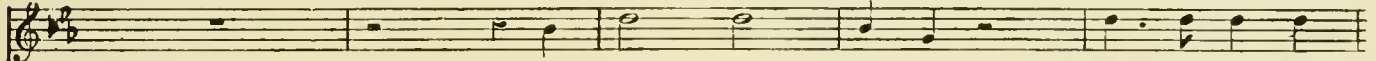
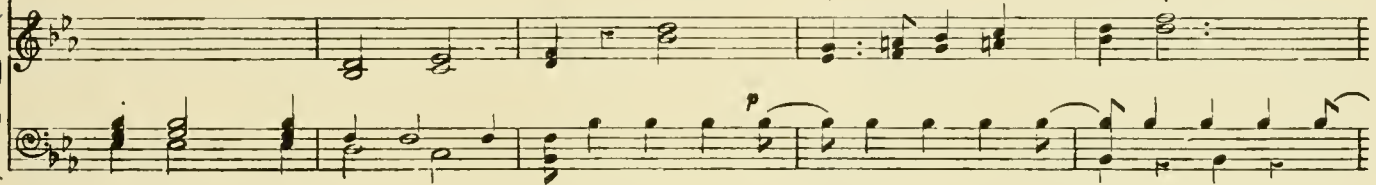


Have

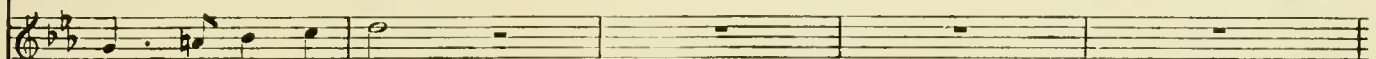
FLORIAN.



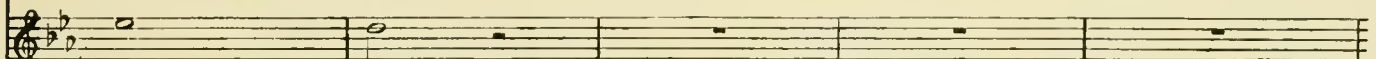
Have mer - cy, O la - dy,



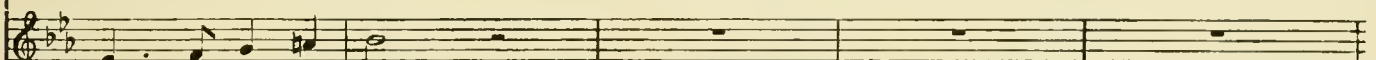
I know not mer - cy, men in wo - men's



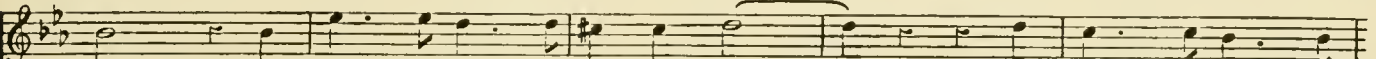
dis - re - gard your oaths!



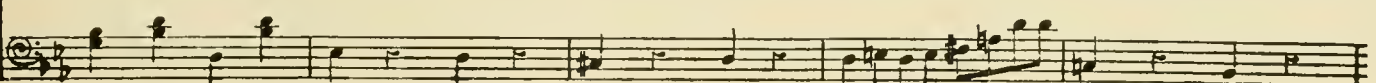
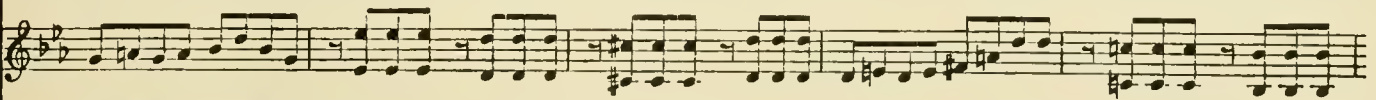
mer - cy,



dis - re - gard your oaths!



clothes! The man whose sa - cri - le - gious eyes . . . In - vade our strict se -



RECIT. **GIRLS.**

clu - sion, dies! Ar - rest these coarse in - tru - ding spies! Have mer - cy, O

PRINCESS.

la - dy— dis - re - gard your oaths. I know not mer - cy,

Andante moderato. **HILARION.**

men in wo - men's clothes! Whom thou hast chain'd must wear his chain, Thou

canst not set him free, He wrest - les with his bonds in vain Who lives by lov - ing thee! If

heart of stone for heart of fire, Be all thou hast to give, . . . If dead to me my heart's de - sire, . . .

Why should I wish to live? No word of thine—

CYRIL. *p*

FLORIAN. *p* Have mer - cy, O la - dy!

GIRLS. *p* Have mer - cy, O la - dy!

Have mer - cy!

no stern com-mand Can teach my heart to rove, . . Then ra - ther pe - rish by thy hand, Than

live with - out thy love! . . A love - less life a - part from thee Were hope - less sla - ve - ry,

Were hope - - less sla - - ve - ry, If kind - ly death will set me free, . .

Why should I fear to die? . . . If kind - ly death will

GIRLS, *pp*

Have mer - cy! . . . Have mer - cy!

The first system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line for 'GIRLS' with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C).

set me free, If kind - ly death will set me free, . . . Why should I fear, . . . why should I

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C).

fear to die? . . .

The third system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C).

RECIT. MELISSA. *a tempo.*

Allegro vivace. Ma-dam, with - out the cas - tle walls An arm - ed

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C).

GIRLS.

band De - mand ad - mit - tance to our halls for Hil - de - brand! Oh!

PRINCESS.

GIRLS.

hor - ror! De - ny them! We will de - fy them! Too late, too

late! The cas - tle gate is bat - ter'd by them!

Allegro con brio.

TENORS. *f*

BASSES. *f*

Walls and fences scaling, Promptly we appear ; Walls are unavailing,

Walls and fences scaling, Promptly we appear ; Walls are unavailing,

We have en - ter'd here. Fe - male ex - e - cra - tion Sti - fle if you're wise, Stop your la - men - ta - tion, Dry your pret - ty eyes! Oh

We have en - ter'd here. Fe - male ex - e - cra - tion Sti - fle if you're wise, Stop your la - men - ta - tion, Dry your pret - ty eyes! Oh

stop your la - men - ta - tion, Dry your pret - ty, pret - ty eyes! wail ing,

stop your la - men - ta - tion, Dry your pret - ty, pret - ty eyes!

GIRLS. Rend the air with

p trem. *f* *dim.*

Shed the shame - ful tear! Man has en - ter'd here, Walls are un - a - vail -

p *cres.* *f*

ing! Rend the air with wail

TERRORS.

Walls and fen - ces scal - ing, Prompt - ly we ap - pear; Walls are un - a - vail - ing,

BASSES.

Walls and fen - ces scal - ing, Prompt - ly we ap - pear; Walls are un - a - vail - ing,

dim. *p* *f* *dim.*

ing, Shed . . the shame - ful tear! Man . . . has en - ter'd here!

We have en-ter'd here. Fe-male ex - e - cra-tion Sti- fle if you're wise, Stop your la - men - ta - tion, Dry your pret - ty eyes! Oh!

We have en-ter'd here. Fe-male ex - e - cra-tion Sti- fle if you're wise, Stop your la - men - ta - tion, Dry your pret - ty eyes! Oh

cres.

Walls are un a - vail - - - ing, Man has

stop your la - men - ta - tion, Dry your pret - ty, pret - ty eyes! Fe - male ex - e - cra - tion Sti - fle if you're

stop your la - men - ta - tion, Dry your pret - ty, pret - ty eyes! Fe - male ex - e - cra - tion Sti - fle if you're

en - - - ter'd here!

wise, Stop your la - men - ta - tion, Dry your pret - ty eyes!

wise, Stop your la - men - ta - tion, Dry your pret - ty eyes!

RECIT. PRINCESS.

a tempo.

An - dacious ty-rant, do you dare To beard a maiden in her lair?

p Allegro con brio.

TENORS & BASSES.

HILD

Since you enquire, We've no de - sire To beard a maiden here, or a - ny-where! No, no, we've no de - sire To beard a mai-den here, or

a - nywhere! No, no, no, no

Molto vivace, con fuoco.

HILD.

1. Some years a - go No doubt you know (And if you don't I'll

tell you so) You gave your troth Up - on your oath To Hi - la - ri - on my son. A vow you make You must not break (If you

think you may, it's a great mis - take,) For a bride's a bride Tho' the knot were tied At the ear - ly age of one! A

vow you make You must not break, (If you think you may, it's a great mistake,) For a bride's a bride Tho' the knot were tied At the ear - ly age of

one! And I'm a pepp'ry kind of King, Who's in - dis - pos'd for par - ley - ing To fit the wit of a bit of a chit, And

CHORUS OF MEN.

that's the long and the short of it! For he's a pep - p'ry kind of King, Who's in - dis - pos'd for par - ley - ing To

For he's a pep - p'ry kind of King, Who's in - dis - pos'd for par - ley - ing To

fit the wit of a bit of a chit, And that's the long and the short of it!

fit the wit of a bit of a chit, And that's the long and the short of it!

mf *ff*

rit.

2. If you de-cide To

p

pocket your pride And let Hi-larion claim his bribe, Why, well and good, It's un-der-stood We'll let by-gones go by— But

if you choose To sulk in the blues I'll make the whole of you shake in your shoes. I'll storm your walls, And level your balls, In the

twink ling of an eye! But if you choose To sulk in the blues I'll make the whole of you shake in your shoes. I'll

storm your walls, And lev-el your halls, In the twinkling of an eye! For I'm a pep-p'ry Po-ten-tate, Who's lit-tle in-clin'd his

claim to bate, To fit the wit of a bit of a chit, And that's the long and the short of it. **MEN.** For he's a pep-p'ry Po-ten-tate, Who's

For he's a pep-p'ry Po-ten-tate, Who's

little inclin'd his claim to bate, To fit the wit of a bit of a chit, And that's the long and the short of it.

little inclin'd his claim to bate, To fit the wit of a bit of a chit, And that's the long and the short of it.

ARAC, GURON, & SCYN.

1. We may re - mark, tho' no - thing can Dis - may us, That if you thwart this

p

gen - te - man, He'll slay us. We don't fear death, of course—we're taught To shame it;

SCYN. GURON. ARAC.

But still up - on the whole we thought We'd name it. Yes! Yes! Yes!

Tutti.

bet - ter p'raps to name it. Our in - ter - ests we would not press With chat - ter, Three

f *p*

hulk - ing bro - thers more or less Don't mat - ter ; If you'd pooh - pooh this mon - arch's

plan, Pooh - pooh it, But when he says he'll hang a man, He'll do it.

SCYN. GURON. ARAC. TUTTI. Yes! Yes! Yes! de - vil doubt he'll do it.

f *p*

PRINCESS. Be re - as - sured,

nor fear his an - ger blind, His me - na - ces are i - dle

as the wind. He dares not kill you— vengeance

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'as the wind. He dares not kill you— vengeance'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

ARAC, GURON, & SCYN.

lurks be - hind ! We ra - ther think he dares, but ne - ver,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'lurks be - hind ! We ra - ther think he dares, but ne - ver,'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

MILD.
I ra - ther think I dare, but ne - ver, ne - ver mind.
ne - ver mind ; No ! No ! No ! ne - ver, ne - ver mind !

The third system of the musical score is marked 'MILD.'. It features a vocal line with the lyrics 'I ra - ther think I dare, but ne - ver, ne - ver mind.' and 'ne - ver mind ; No ! No ! No ! ne - ver, ne - ver mind !'. The piano accompaniment continues with the same style.

MILD.
E - nough of par - ley— as a spe - cial boon— We
No, no, ne - ver, ne - ver mind !

sempre p

The fourth system of the musical score is also marked 'MILD.'. The vocal line has the lyrics 'E - nough of par - ley— as a spe - cial boon— We' and 'No, no, ne - ver, ne - ver mind !'. The piano accompaniment includes the instruction 'sempre p' (sempre piano) in the lower left corner.

give you till to - mor - row af - ter - noon ;

No! no! ne - ver, ne - ver mind!

pp

RECIT. HILD. *a tempo.*

Re - lease Hi - la - rion, then, And he his bride,

f *p*

Or you'll in - cur the guilt of fra - tri - cide!

PSYCHE with 1st SOP., BLANCHE & MELISSA with 2nd SOP., HILDEBRAND, ARAC, GURON and PRINCESS.
SCYNTHIUS with BASSES.

To yield at once to such a foe With shame were rife ; . . .

rall. *f* *Allegro marziale.* *p*

So quick I a-way with him, al - tho' He sav'd my life ! That he is fair, and strong, and tall,

Is ve - ry e - vi - dent to all, . . . Yet I will die, Yet, I will die, be

fore I call My-self his wife ! . . .

GIRLS.
Oh ! yield at once, 'twere bet - ter so, Than risk a strife ! . .

MEN.
Oh ! yield at once, 'twere bet - ter so, Than risk a strife ! . .

And let the Prince Hi - la - rion go - He saved thy life !

That *p* he is fair, and strong, and tall,

Hi - la - rion's fair, and strong, and tall,

And let the Prince Hi - la - rion go - He saved thy life !

Hi - la - rion's fair, and strong, and tall,

Is ve - ry e - vi - dent to all, Yet I will die, will die be - fore I

A worse mis - for - tune might be - fal - It's not so dread - ful, af - ter

A worse mis - for - tune might be - fal - It's not so dread - ful, af - ter

call . . My-self his wife !
 Though I am but a girl, De -
 all, To be his wife !
 all, To be his wife !

fi - ance thus I hurl, Our ban - ners all On out - er . . wall We fear - less - ly un -

Tho' she is but a girl, De - fi - ance thus to hurl, Our
 hurl, Tho but a girl, De fi - ance to hurl, Our
 Tho but a girl, De - fi - ance to hurl, Their

ban - ners all Or out - er wall We fear - less - ly un - hurl. Our ban - ners
 ban - ners all On out er wall They fear - less - ly un - hurl. Their banners all

PRINCESS

To yield at once to such a
p

all On out - er wall We fear - less-ly un - furl. Oh !
p

on out - er wall They fear - less-ly un - furl. Oh !

foe With shame were rife ; . So quick ! a-way with him, al- though He sav'd my life ! That he is

yield at once, 'twere bet - ter so, Oh ! yield, Oh ! yield at once ! Ili - la - rion's

yield at once, 'twere bet - ter so, Oh ! yield, Oh ! yield at once ! Hi - la - rion's

fair, and strong, and tall, It ve - ry e - vi - dent to all, Yet I will die, will

fair, and strong, and tall— A worse mis - for - tune might be - fal— It's not so

fair, and strong, and tall— A worse mis - for - tune might be - fal— It's not so

cres.

(♩ = ♪)

die be - fore I call My - self his wife !

dread - ful, af - ter all, to be his wife ! De - fi - - - - - ance, de fi

dread - ful, af - ter all, to be his wife ! Their ban - ners all . . . On out - er

f

f

ance, De fi - - - - - ance thus we hurl De - fi -

1st BASS & TENORS.

2nd BASS.

wall They fear - less - ly, fear - less - ly un - furl. Their ban - ners all . . . On

PSYCHE with PRINCESS.

De - fi - - - - - ance, de - fi - - - - - ance, de - fi - - - - -

ance, De fi - - - - - ance, de - fi - - - - - ance, de - fi - - - - -

out - er wall They fear - less - ly . . . un - furl. Their ban - - - - -

ance, De - fi - - - - - ance ! De - fi - - - - - ance

ance, De - fi - - - - - ance thus we hurl. De - fi - - - - - ance

ners They fear - less - ly un - hurl. De - fi - - - - - ance,

Allegro Marziale.

De - - - - - ance !

PSYCHE with 1st Sop.

De - fi - - - - - ance !

De - fi - - - - - ance !

ff Allegro Marziale

ACT III.

No. 21.

CHORUS & SOLO—(Melissa).

Allegro moderato.

PIANO.

1st SOPRANO.

Death to the in - va - der! Strike a dead - ly blow, As an old Cru -

2nd SOPRANO.

Death to the in - va - der! Strike a dead - ly blow, As an old Cru -

sa - der Struck his Pay - nim foe! Let our mar - tial thun - der

sa - der Struck his Pay - nim foe! Let our mar - tial thun - der

Fill his soul with won - der, Tear his ranks a - sun - der, Lay the ty - rant

Fill his soul with won - der, Tear his ranks a - sun - der, Lay the ty - rant

low! Death to the in - va - der! Strike a dead - ly blow,

low! Death to the in - va - der! Strike a dead - ly blow,

As an old Cru - sa - der Struck his Pay - nim foe!

As an old Cru - sa - der Struck his Pay - nim foe!

MELISSA.

Thus our cour - age, all un - tar - nish'd we're in - struct - ed to dis -

play: But to tell the truth un - var - nish'd, We are more in - clin'd to say,

Timidly. 1st SOP. *p*
 "Please you, do not hurt us." "Do not hurt us, if it please you!"
 2nd SOP. *p*
 "Do not hurt us, if it please you!"

Un poco più lento.

MELISSA. 1st SOP.
 "Please you let us be." "Let us be— let us be!"
 2nd SOP.
 "Let us be— let us be!"

MELISSA. 1st SOP.
 "Sol - diers dis - con - cert us." "Dis - con - cert us, if it please you!"
 2nd SOP.
 "Dis - con - cert us, if it please you!"

MELISSA. 1st SOP.
 "Fright - en'd maids are we!" "Maids are we— maids are we!"
 2nd SOP.
 "Maids are we— maids are we!"

MELISSA. 1st SOP. MELISSA. 1st SOP.
 Please you, Do not hurt us; Please you, let us be.
 Do not hurt us; let us be.

MELISSA with 1st SOP. MELISSA. *Animato*
 Fright - en'd maids are we, fright - en'd maids are we! But twould be an
 Fright - en'd maids are we, fright - en'd maids are we!
Animato. Tempo mo.

er - ror To con - fess our ter - ror, So, in I - da's name,

MELISSA with 1st SOP.

Bold - ly we ex - claim: Death to the in - va - der!

Death to the in - va - der!

f

The first system of music consists of four staves. The top staff is the vocal line for Melissa, with lyrics 'Bold - ly we ex - claim: Death to the in - va - der!'. The second staff is the vocal line for the 1st Soprano, with lyrics 'Death to the in - va - der!'. The third and fourth staves are the piano accompaniment, starting with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Strike a dead - ly blow, As an old Cru - sa - der

Strike a dead - ly blow, As an old Cru - sa - der

The second system of music consists of four staves. The top staff is the vocal line for Melissa, with lyrics 'Strike a dead - ly blow, As an old Cru - sa - der'. The second staff is the vocal line for the 1st Soprano, with lyrics 'Strike a dead - ly blow, As an old Cru - sa - der'. The third and fourth staves are the piano accompaniment, continuing the rhythmic pattern from the first system.

Struck his Pay - nim foe!

Struck his Pay - nim foe!

The third system of music consists of four staves. The top staff is the vocal line for Melissa, with lyrics 'Struck his Pay - nim foe!'. The second staff is the vocal line for the 1st Soprano, with lyrics 'Struck his Pay - nim foe!'. The third and fourth staves are the piano accompaniment, concluding the phrase with a double bar line.

Allegro.

f

The fourth system of music consists of two staves, both for the piano accompaniment. It begins with the tempo marking '*Allegro.*' and a forte (*f*) dynamic. The music features a series of triplets in the right hand and a steady bass line in the left hand, ending with a double bar line.

No. 22.

SONG— (King Gama) with Chorus of Girls.

Allegretto vivace.

PIANO. *ff*

GAMA.

1. When-e'er I spoke Sar-cas-tic joke Re-plete with malice spite-ful, This

p

peo-ple mild Po-lite-ly smil'd, And vo-ted me de-light-ful! Now when a wight Sits

f *p*

ap all night Ill-na-tur'd jokes de-vi-sing, And all his wiles Are met with smiles, It's hard, there's no dis-guis-ing!

Ab! Oh, don't the days seem lank and long When all goes right and nothing goes wrong, And isn't your life ex -

p

CHORUS.

- tremely flat With nothing whatever to grum-ble at! Oh, isn't your life ex-treme-ly flat With nothing whatever to grum-ble at!

f

2. When German bands From music stands Play'd Wagner im-per-fect - ly— I bade them go—They

p

didn't say no, But off they went di-rect - ly!

The or-gan boys They stopp'd their noise, With

p

rea - di - ness sur - pris - ing, And grin - ning herds Of hur - dy - gurdy Re - tired a - po - lo - gis - ing! Ah! . . .

. . . Oh, don't the days seem lank and long When all goes right and nothing goes wrong, And isn't your life ex - tremely flat With

p

CHORUS.

nothing what - e - ver to grum - ble at! Oh, isn't your life ex - tremely flat With nothing what - e - ver to grum - ble at!

f

GAMA.

3. I of - fer'd gold In rums un - told To all who'd con - tra - dict me - I

p

said I'd pay A pound a day To a - ny one who kick'd me— I

brib'd with toys Great vul - gar boys To ut - ter some-thing spite - ful, But, bless you, no! They would be so Con -

- foun - ded ly po - lite - ful! Ah! In short, these ag - gra - vat - ing lads, They

CHORUS.
tic-kle my tastes, they feed my fads, They give me this and they give me that, And I've nothing what-e-ver to grum - ble at! Oh,

isn't your life ex - tre - me - ly flat With nothing what - e - ver to grum - ble at!

No. 23.

SONG—(Princess)

PIANO.

Andante moderato.

f *dim.* *p*

p

I built up - on a rock, But

ere De - struc - tion's hand Dealt e - qual lot to Court and cot, My

rock had turn'd to sand I leant up - on an oak, But

in the hour of need, A - lack - a - day, My trust - ed stay Was

cres.

but a bruised reed! a bruised reed! Ah, faith-less

rock, My simple faith to mock! Ah, trait'rous oak, Thy worth-less -

f

- ness to cloke, Thy worth less - ness to cloke!

p *f*

2. I drew a sword of

dim. *p* *p*

steel, But when to home and hearth The bat - tle's breath Bore

fire and death My sword was but a lath I lit a bea - con

fire, But on a storm - y day Of frost and rime, In

win - ter time, My fire had died a - way, had died a - way!

cres.

Ah, cow - ard steel That fear can un - an -

p

- neal! False fire in - deed, To fail me in my need, To

sempre f

f

sempre p

fail me in my need!

p

No. 24.

CHORUS OF LADIES AND SOLDIERS.

TENORS

BASSES.

Allegro non troppo vivace.

PIANO. *ff*

When an - ger spreads his wing, And all seems dark as night for it, There's no - thing but to

When an - ger spreads his wing, And all seems dark as night for it, There's no - thing but to

fight for it, But ere you pitch your ring, Se - lect a pre - ty site for it, (This spot is suit - ed

fight for it, But ere you pitch your ring, Se - lect a pre - ty site for it, (This spot is suit - ed

quite for it,) And then you gai - ly sing, And then you gai - ly sing :

quite for it,) And then you gai - ly sing, And then you gai - ly sing :

Oh, I love the jol-ly rat-tle Of an or-de-al by battle, There's an end of tit-tle, tattle. When your e - ne - my is dead. It's an

Oh, I love the jol-ly rat-tle Of an or-de-al by battle, There's an end of tit-tle, tattle, When your e - ne - my is dead. It's an

SOPRANOS.

For a fight's a kind of

arrant molley coddle Fears a crack upon his noddle, And he's on-ly fit to swaddle In a down-y feather bed ! Oh, I love the jol-ly rattle Of an

arrant molley coddle Fears a crack upon his noddle, And he's on-ly fit to swaddle In a down-y feather bed ! Oh, I love the jol-ly rattle Of an

thing That I love to look up on, So let us sing, Long live the King, And his
 or-de-al by battle, There's an end of tittle, tattle, When your en-e-my is dead. It's an arrant molleycoddle Fears a crack up-on his noddle, And he's
 or-de-al by battle, There's an end of tittle, tattle, When your en-e-my is dead. It's an arrant molleycoddle Fears a crack up-on his noddle, And he's

son Hi - - la - ri - on! For a fight's the kind of thing That I love to
 on - ly fit to swaddle In a down-y fea-ther bed! For a fight's the kind of thing That I love to
 on - ly fit to swaddle In a down-y fea-ther bed! For a fight's the kind of thing That I love to

look up - on, Then let us sing, Long live the King, And his son Hi la ri - on!

look up - on. Then let us sing, Long live the King, And his son Hi - la - ri - on!

look up - on, Then let us sing, Long live the King, And his son Hi la - ri - on!

No. 25. SONG- (Arac, with Guron, Scynthus, & Chorus.)

ARAC.

Allegro comodo.

1. This hel - met, I suppose, Was meant to ward off blows, It's

ve - ry hot, And weighs a lot, As ma - ny a guardsman knows, As ma - ny a guards - man knows, As

ma - ny a guardsman knows, As ma - ny a guards - man knows, So off, so

off that hel - met goes. 2. This

GURON & SCYN.

GIRLS. Yes, yes, yes, So off that hel - met goes!

MEN. Yes, yes, yes, So off that hel - met goes!

Yes, yes, yes, So off that hel - met goes!

f

tight - fit - ting cui - rass Is but a use - less mass, It's made of steel, And weighs a deal, This

tight - fit - ting cui - rass Is but a use - less mass, A man is but an ass Who

GURON & SCYN.

fighters in a cui - rass, So off, so off goes that cui - rass. Yes, yes, yes, So

GIRLS.

MEN.

Yes, yes, yes, So

Yes, yes, yes, So

ARAC.

3. These bras - sets, truth to tell, May look un - common well, But in a fight They're much too tight, They're

off goes that cui - rass i

off goes that cui - rass !

off goes that cui - rass !

p

like a lob-ster shell, . . . They're like a lob-ster shell | 4. These

GURON & SCYN.

GIRLS. Yes, yes, yes, They're like a lob-ster shell.

MEN. Yes, yes, yes, They're like a lob-ster shell.

Yes, yes, yes, They're like a lob-ster shell.

things I treat the same, (I quite for-get their name.) They turn ones legs to crib-bage-pegs - Their aid I thus disclaim, Their aid I

thus dis-claim, Tho' I for-get their name, Tho' I for-get their name, Their aid, . . . their

aid I thus disclaim ! Their aid we thus disclaim !

Yes, yes, yes, Their aid we thus disclaim !

Yes, yes, yes, Their aid they thus disclaim !

Yes, yes, yes, Their aid they thus disclaim !

No. 26.

CHORUS DURING THE FIGHT.

GIRLS. *f*

MEN. *f*

Allegretto vivace.

f *p*

PIANO

This is our du - ty

plain to - wards Our Prin - cess all im - ma - cu - late,

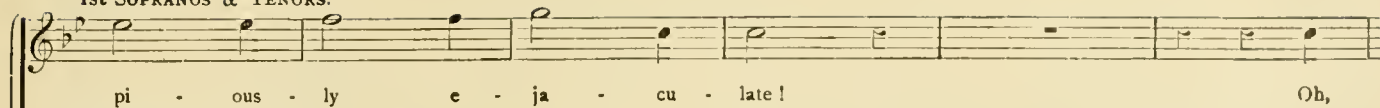
plain to wards Our Prin - cess all im - ma - cu - late,

We ought to bless her bro - - thers' swords And

We ought to bless her bro - - thers' swords And

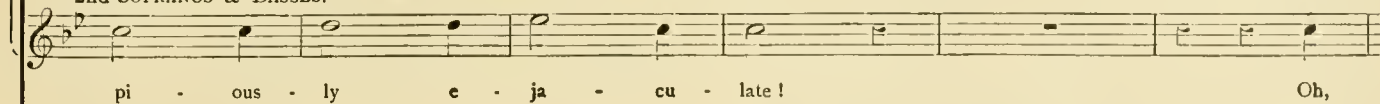
f *p* *cres.*

1st SOPRANOS & TENORS.



pi - ous - ly e - ja - cu - late ! Oh,

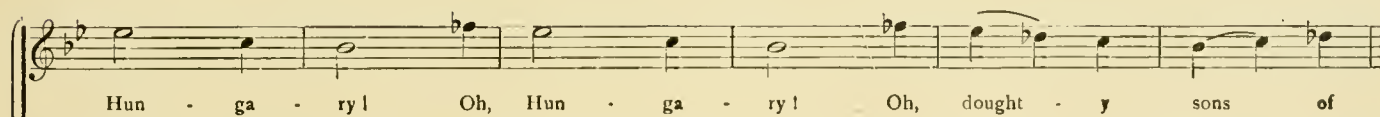
2nd SOPRANOS & BASSES.



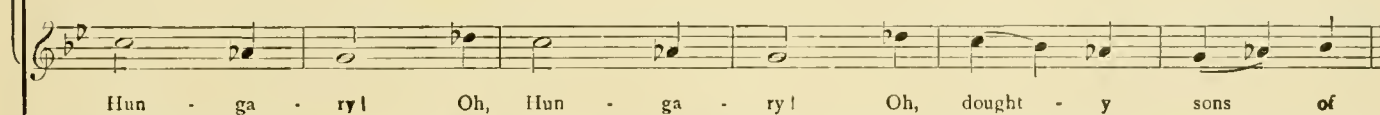
pi - ous - ly e - ja - cu - late ! Oh,



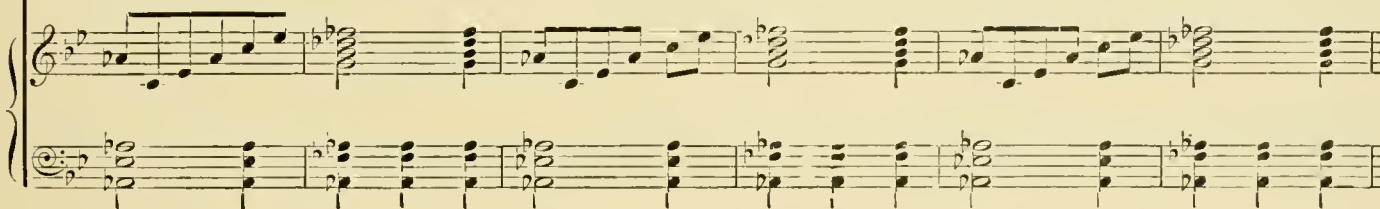
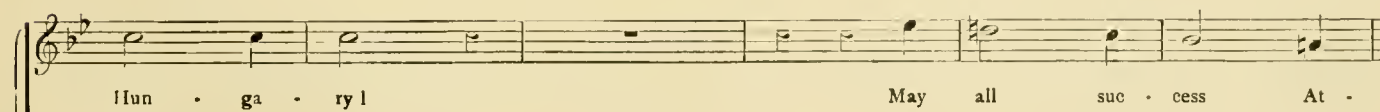
ff



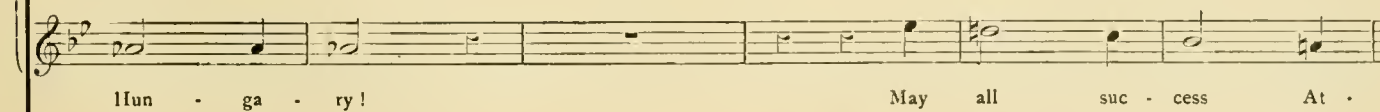
Hun - ga - ry ! Oh, Hun - ga - ry ! Oh, dought - y sons of



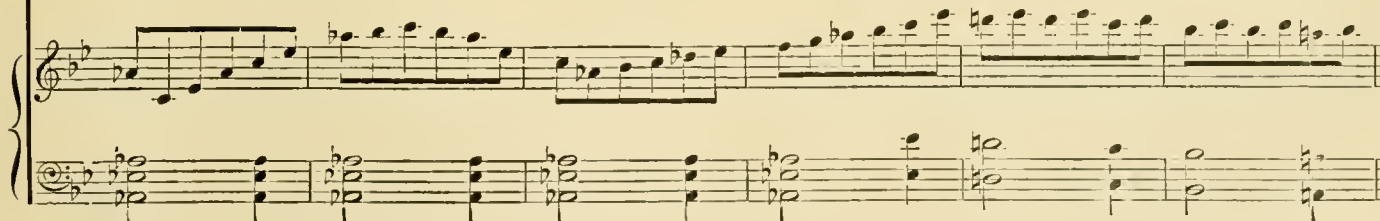
Hun - ga - ry ! Oh, Hun - ga - ry ! Oh, dought - y sons of

Hun - ga - ry ! May all suc - cess At -



Hun - ga - ry ! May all suc - cess At -



- tend and bless Your war - like i - ron - mon - ge - ry! Hi -

- tend and bless Your war - like i - ron - mon - ge - ry! Hi -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 3/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

- la - - ri - on! Hi - la - - ri - on! Hi - la - - -

- la - - ri - on! Hi - la - - ri - on! Hi - la - - -

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

- - - - ri - on!

- - - - ri - on!

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The system concludes with a double bar line.

No. 27.

FINALE, ACT III.

PSYCHE with 1st SOP, BLANCHE & MELISSA with CONTRALTO. CYRIL with TENOR, FLORIAN, HILDEBRAND & ARAC, with 1st BASS, GURON & SCYNTHIUS with 2nd BASS.

PRINCESS.

With joy a - bi - ding, To - ge - ther gli - ding, Thro' life's va -

Allegretto grazioso.

PIANO. *p*

ri - e - ty In sweet so - ci - e - ty, And thus en - thro - ning, The love I'm own - ing, On this a -

CHORUS & ENSEMBLE.

ton - ing I will re - ly!

It were pro - fa - ni - ty For poor hu - ma - ni - ty To treat as

It were pro - fa - ni - ty For poor hu - ma - ni - ty To treat as

p

va - ni - ty The sway of Love. In no lo - ca - li - ty Or prin - ci - pa - li - ty Is our mor

va - ni - ty The sway of Love. In no lo - ca - li - ty Or prin - ci - pa - li - ty Is our mor

p

HILARION

When day is fa - ding, With se - re - na - ding And such fri -
 ta - li - ty Its sway a - bove! . .
 ta - li - ty Its sway a - bove! . .

vo - li - ty Of ten - der qua - li - ty—With scent - ed show - ers Of fair - est flow - ers, The hap - py

hours . . Will gai - ly fly! The hap - py hours . . will gai - ly fly! . .

CHORUS & ENSEMBLE.
 It were pro
 It were pro -

fa - ni - ty For poor hu - ma - ni - ty To treat as va - ni - ty The sway of Love. In no lo -
 fa - ni - ty For poor hu - ma - ni - ty To treat as va - ni - ty The sway of Love. In no lo -

In no lo -

ca - li - ty Or prin - ci - pa - li - ty Is our mor - ta - li - ty Its sway a - bove! . .

ca - li - ty Or prin - ci - pa - li - ty Is our mor - ta - li - ty Its sway a - bove! . .

PRINCESS & HILARION.

With scent - ed

ca - li - ty Or prin - ci - pa - li - ty Is our mor - ta - li - ty Its sway a - bove! . .

Its sway a . . . bove! . .

Its sway a . . . bove! . .

PRINCESS. HILARION with TENORS

show - ers Of fair - est flow - ers, The hap - py hours . . will gai - ly fly! In no lo -

pp Its sway a . . . bove! In no lo -

pp Its sway a . . . bove! In no lo -

trm.

g . . li - ty Or prin - ci - pa . . li - ty Is our mor - ta . . li - ty

g . . li - ty Or prin - ci - pa . . li - ty Is our mor - ta . . li - ty

- ca . . li - ty Or prin - ci - pa . . li - ty Is our mor - ta . . li - ty

cres.

A - bove the sway . . of Love!

A - bove the sway . . of Love!

A - bove the sway . . of Love!

ff rall.

a tempo, più lento.

End of Organ

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“A” IS HAPPY, “B” IS NOT.
THE FLOWERS THAT BLOOM IN THE SPRING.

“YEOMEN OF THE GUARD”

WHEN OUR GALLANT NORMAN FOES.
I HAVE A SONG TO SING, O!
WHEN A WOOER GOES A-WOOING.
STRANGE ADVENTURE.
WHAT A TALE OF COCK-AND-BULL.

“H.M.S. PINAFORE”

I AM THE CAPTAIN OF THE PINAFORE.
I'M CALLED LITTLE BUTTERCUP.
HE IS AN ENGLISHMAN.
SING HEY, THE MERRY MAIDEN.
THINGS ARE SELDOM WHAT THEY SEEM.
NEVER MIND THE WHY AND WHEREFORE.

“PATIENCE”

WHEN FIRST I PUT THIS UNIFORM ON.
PRITHEE, PRETTY MAIDEN.
I CANNOT TELL WHAT THIS LOVE MAY BE.
SING “HEY TO YOU, GOOD-DAY TO YOU.”
SILVER'D IS THE RAVEN HAIR.
THE MAGNET AND THE CHURN.

“THE GONDOLIERS”

THE GAVOTTE.
THE MERRIEST FELLOWS ARE WE.
THERE LIVED A KING.
A REGULAR ROYAL QUEEN.
NO POSSIBLE DOUBT WHATEVER.

“PIRATES OF PENZANCE”

I AM A PIRATE KING.
CLIMBING OVER ROCKY MOUNTAINS.
WHEN FRED'RIC WAS A TINY LAD.
POOR WAND'RING ONE.
THE POLICEMAN'S SONG.
AH, LEAVE ME NOT TO PINE ALONE.

“THE SORCERER”

THE VICAR'S SONG.
WELCOME JOY, ADIEU TO SADNESS.
THE MINUET.
MY NAME IS JOHN WELLINGTON WELLS.
FOR LOVE ALONE.
SHE WILL TEND HIM.

“IOLANTHE”

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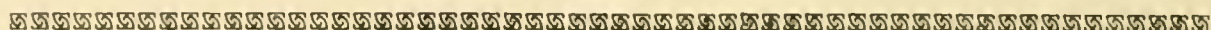
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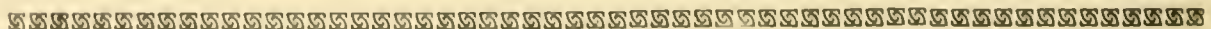


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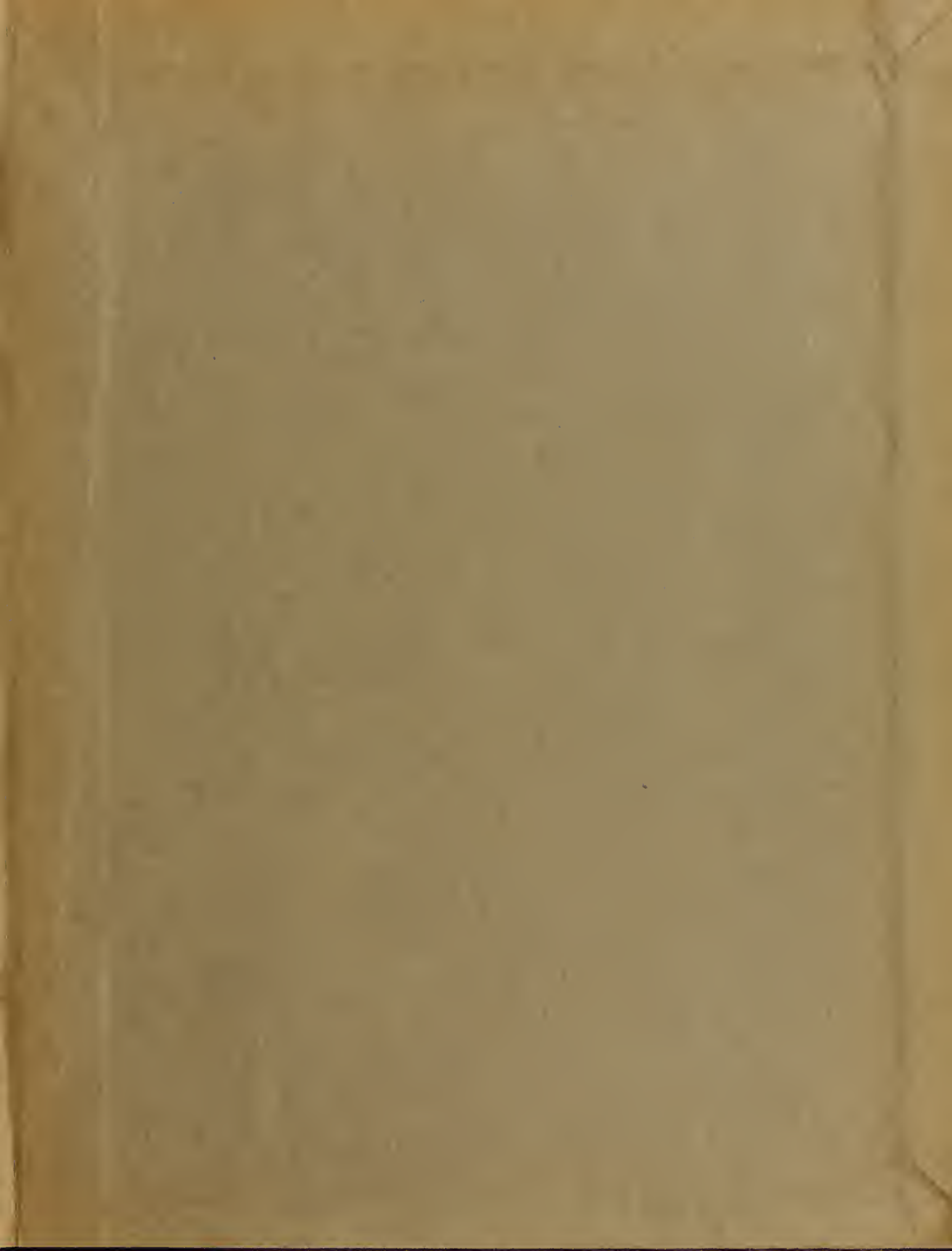
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